HOLLYWOOD SCREENLAND

Made Where the Movies are Made!

January
25 Cents

Myron Zobel
Publisher

In This Issue—
"What's Wrong With Our Hollywood Women?"
by Penrhyn Stanlaws

"Darling, we have loved each other through the ages. Sweethearts always since the beginning of time. Do you not remember the green gardens of Versailles....."

Why not make some friend happy with a beautiful copy of Elinor Glyn's thrilling story of a great love, "Beyond the Rocks," illustrated from the Paramount photoplay of the same name? She will love the four handsome illustrations of Rodolph Valentino and Gloria Swanson.

For a single year's subscription to SCREENLAND, we will send to any address a FREE copy of "Beyond the Rocks," as your Christmas gift. Or we will send the novel to you and the twelve issues of SCREENLAND to your friend.

Or we will send both the subscription and the novel to the same address, if you prefer. Don't wait. The edition of "Beyond the Rocks" will soon be exhausted. Mail the coupon TODAY!

SCREENLAND, Hollywood, Cal.

I enclose $2.50 for a year's subscription to SCREENLAND, to be sent in my name to.....
The FREE copy of "Beyond the Rocks" is to be sent to

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PARAMOUNT'S 1922 PROMISE *was performed!*

LAST July Paramount announced 41 new pictures to be released from then till January, 1923.

Last July Paramount promised that these would be "the greatest shows of the greatest season in the history of entertainment."

Starting with the very first new season picture, Paramount's promise was performed.

Think of "Blood and Sand," "The Old Homestead," "Manslaughter," "To Have and To Hold"—all Paramount Pictures.

Space is too limited to remind you of them all, but a few are listed here in the illustration.

Perhaps you missed seeing some of them?

If so, take this page to your favorite theatre and ask to have them booked.

By every test of enthusiastic audiences, of popular acclaim, of box office figures and of critics' appreciation, Paramount's famous forty-one are the lions of the season!

Looking backward to 1922 and looking forward to 1923, the bright beacon of Paramount's fame shines ever brighter, till, in more than eleven thousand theatres, the words ring truer than ever that—

"If it's a Paramount Picture it's the best show in town."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *President*
NEW YORK CITY

Paramount Pictures

If it's a Paramount Picture it's the best show in town

What Is the TITLE of This PICTURE?

$200 for CHRISTMAS PRESENTS!

Here is your chance to earn your Christmas-gift money. Non-subscribing contestants for the title contest may win:

First Prize	$10
Second "	5
Third "	2
Fourth "	1

If you send in with your answer one dollar for a six-month trial subscription to SCREENLAND, you may win:

First Prize	$100
Second "	50
Third "	25
Fourth "	10

SET YOUR BRAIN A-WORKING!

You have a good line! What does this picture, posed by Shannon Day, suggest to you? Write out your suggestions for a clever title to this picture —as many as you choose, on **separate** sheets of paper—and mail them in to the contest editor. Be sure your name and address are on each sheet. Envelopes should contain nothing but your address and your titles, unless you wish to compete for the GRAND PRIZES, headed by a first prize of $100. To be eligible for these big, worth-while prizes, enclose a one-dollar bill or money-order or your personal check **with** your title suggestions.

The titles to the picture shown above may be original, or may be quoted from some well-known author. It should not contain more than 20 words. "Brevity is the soul of wit." Make your titles short and snappy.

The contest will appear in four more issues of SCREENLAND and will close on May 1, 1923. The winning titles will be selected by members of SCREENLAND'S staff and their decision will be final. The winners will be announced as soon as possible after the closing of the contest and checks will be mailed to the winners simultaneously with the announcement of the award. If duplicates are received for any winning answer, both contestants will receive full prizes.

Members of SCREENLAND'S staff are not eligible for this contest.

SCREENLAND TITLE CONTEST EDITOR,
Hollywood, California.

This subscription, for the next six issues of SCREENLAND, for which I enclose one dollar, entitles me to compete for the grand prize offer in SCREENLAND. The titles I submit for the photograph of Shannon Day are enclosed herewith.

Name .....

Address .....

City ..... State.....

Every contestant who sends in a subscription to this contest will receive an autographed photograph of the lovely model for the title picture, Miss Shannon Day, as reproduced above. Attach your dollar to your title and send it in TODAY, with the attached coupon.

Tomorrow

Love, Drama and Sex
The Happy Ending
Waukesha's Idea
Banishing Love Stories

WITH APOLOGIES TO NO ONE

(Copyright, 1922)

LOVE may denote the sublimest and holiest spiritual affection or merely express selfish physical delights. It is the greatest thing in the world and embraces the widest meaning. Being the dominant human emotion, love has made movie production the fourth largest industry in America, enabling the screen to hurl a message to the polygot races of the world in the universal language.

SCREEN drama without love interest is impossible. As it smites the chords of earthly affection, there rises out of civilized convention the ugly specter of Sex. Drama is a series of correlated, abnormal events. When sex becomes the *motif*, drama is forced to depict conditions beyond the barriers of conventional behavior. Then comes criticism of the screen.

LOVE normally leads to marriage, which is civilization's faltering attempt at submission of a complex emotional hypnosis which recognizes nothing but its desire. Allegiance to the ethical code demands that when love ranges the wide gamut of human experience, the last reel must reward virtue. This impels the "happy ending." The "happy ending" is proper ethics but it is the graveyard of drama.

SENTIMENTAL and emotional movie themes are "frivolous," according to the protest of five thousand farmers and business men of Waukesha, Wisconsin. They held a mass meeting and asked Will Hays to uplift economic and social welfare by purging pictures of love interest and supplanting it with Golden Rule precepts. Waukesha is asking ten thousand Middle West clergymen to aid them.

IN the meantime, Waukesha is making a movie— one of the sort they want in their playhouses. The Waukesha idea will certainly prove a striking contrast to the Hollywood idea. Will film producers listen to the appeal of ten thousand pulpits? If they do, the screen may become the battleground of creeds. When love is erased from our films will public morals be benefited?

Entered as second-class matter at the post-office at San Francisco, California.

Pages 5-14

Missing from source

¶ *Mae Busch has reason to be well pleased when glancing in her mirror, but for greater joy we recommend a full-length glass.*

Photograph by Clarence S. Bull.

Screen Land

What's the Matter with Hollywood

¶ *It is a strange* fact *that a competent* criticism. *The be the greater her in-* estimate

¶ *"In* Ruth Roland *we find a* figure *in which both the* hips *and the* breast *are too* big. *A large and* too-prominent chin *gives her a* 'half-moon' *face."*

THE whole world is scoured for Beauty and the chosen few become screen stars. In them we think we see perfection of face and form. Because they have been selected from out of many thousands, they are regarded as the highest types of physical womanhood. Indeed, admirers of some of the great stars claim that their particular idol is beyond criticism. But this is not true. The stars possess the imperfections common to all beauties. None of them are perfect. Some, in fact, are not beautiful at all. There is no living perfect beauty, on the screen or off.

The greatest fault in the figure of modern woman is a head proportioned too large for the body. The most beautifully proportioned and delicately contoured figure loses its symmetry when surmounted by too large a head. Many noted beauties, almost flawless of feature and form, possess this imperfection. *Perhaps ninety out of every one hundred beautiful* women are abnormally large-skulled.

THE ideal human figure is seven and one-half heads high. We find women —women popularly regarded as captivating — who are more nearly six than seven and one-half heads high.

In art, the ideal proportion is exaggerated. Some of the most famous artists, you will find, model their beautiful women nine and sometimes even ten heads tall.

In the female figure a common fault is short legs. The ideal demands that a mature woman's bodily proportions be equidistant from just below the pelvic bone to the top of the head and to the soles of the feet. But the center of the average short-legged female figure is found about the waistline.

Beauty specialists have found ingenious methods to correct defects in nearly every feature—eyes, nose, ears, eyebrows and eyelashes. Scientific lacing will even remold a faulty figure. But there is nothing that can correct the faults that impair the loveliness of ninety per cent of all beautiful women —a big head and short legs.

Many of the most popular screen stars have big heads. Mary Pickford shares this common blemish. . . .

¶ *"The* Gish sisters *show* imperfect noses, *the tips being too* large. *Dorothy's* eyes *are too* close *together, her* mouth *and nose* crooked, *and Lillian's* cheekbones *are too* prominent, *her* head *too* wide *and too big for her body.*

Photo by Hoover

with Our Women?

star *is eager to* receive *more* beautiful *she may terest in an authoritative of her charm. In this* remarkable *article Penryhn Stanlaws,* famous artist *and motion picture director,* punctures *a thousand vain* fancies.

MAE MURRAY and Alla Nazimova both are afflicted with big heads. In addition, the lower part of Miss Murray's face is much too large and heavy for the upper part of her face, while Nazimova's eyes are too small for her face.

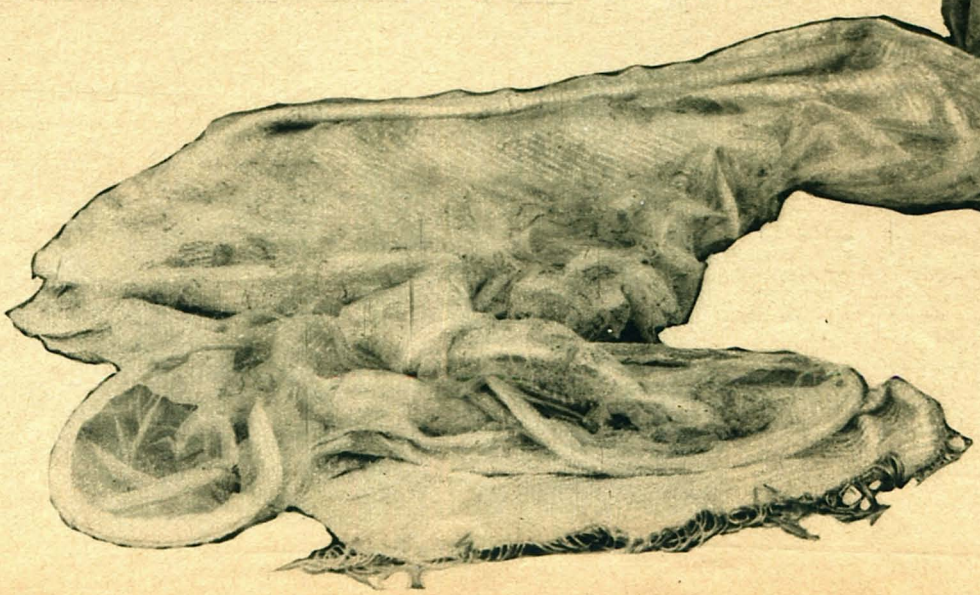
Pola Negri is a sensational actress, but she makes up so badly that nobody can tell what she really looks like. Her facial faults can be summed up in one expression: her face is too square.

Many women are afflicted with muscle-bound hips. Betty Compson's hips are muscle-bound and also too prominent. Muscle-bound hips affect the carriage. They stiffen the movements and limit the graceful action of the body. Her crooked nose and mouth lend a whimsical look to her face.

GLORIA SWANSON also has a head that is too ponderous for her slight body. Her jaw and chin are too heavy for ideal beauty standards, her nose is too *retrousse.*

Pauline Frederick is marred by eyelids that are too heavy. The vertebræ of the neck are curved, throwing the head too far forward.

Betty Blythe has been heralded as the modern Venus. But her figure is



¶ "Betty Blythe *has been* heralded *as the modern Venus. But her* figure *is* muscle-bound *in the hips. She has* poor hands. *The* chin *is too* small *for the face. The* underlip *and chin* recede *pronouncedly and she has* horse nostrils."

Photo (upper) by Hoover.

¶ "Phyllis Haver *is* pointed *out as an* example *of* near-perfection, *face and form combined. But her* nose *is too* short, *her* eyes *too* small *and her* face *is* over-modeled *like a diamond with too many facets. Her* figure *is* better *than her face.*"

muscle-bound in the hips. She has poor hands. The chin is too small for the face. The underlip and chin recede pronouncedly and she has horse nostrils (to use the art studio term for nostrils that are bigger at the tip of the nose than at the base). The ideal nostril is well developed, vibrant and larger at the base than at the tip of the nose.

The nose is a conspicuous feature, and any defective nose immediately proclaims its discord with an otherwise harmonious set of features. Claire Windsor's nose is not perfect.

¶ "Norma Talmadge *has a* bulbous nose. *Her* neck *and* jaw *are too* heavy."
Photo by Puffer.

¶ "Nazimova's eyes *are too* small *for her face and her* head *is too* big."
Photo by Rice.

The center cartilage is too prominent. The eyes, too, are set too high in the head.

IN Ruth Roland we find a figure in which both the hips and the breasts are too big. A large and too-prominent chin gives her a "half moon" face.

Marion Davies' face has a fault that is not common among beautiful women Her brows are too low, too close to the eyes. The eyes are colorless, and the nose is too flat on the end.

Bebe Daniels has a very good figure of the soft or *molle* type, but she slouches. Her nostrils are too small for the size of her nose. The muscles around her mouth are undeveloped, possibly as a result of her small nostrils.

Lila Lee's figure is too stocky, her face is too flat and her head is too big.

¶ "Lila Lee's figure *is too* stocky, *her* face *is too* flat *and her* head *is too* big."
Photo by Scott.

¶ "*An example of a* figure *of the* too-round *type*. . . . Shirley Mason. *Her* facial faults *are* horse nostrils *and eyes a trifle* deep-set.

SISTERS sometimes show very different faults. For instance, Viola Dana has a big nose. It is too heavy at the end and too wide. The jaw-

¶ "*Claire Windsor's* nose *is* not perfect. *The center* cartilage *is too* prominent. *The* eyes, *too, are set too* high *in the* head."

¶ "Bebe Daniels *has a very* good figure, *but she* slouches. *Her nostrils are too* small *and the* muscles *around her mouth are* undeveloped *as a result of keeping her* mouth open *too much.*" *Photo by Witzel.*

bones are too wide and her chin too prominent, while Shirley Mason has a striking regularity of features.

It is very hard to criticize Anita Stewart because she is a type. Of course, her nose is too large, the upper lip projects too much, and her eyes are too small for her head.

Marie Prevost's neck is too short, which makes the more conspicuous her large head. The entire figure is slightly heavy.

Wanda Hawley is another star who is too fat. Her ankles are too large and her mouth is too big.

CLARA KIMBALL YOUNG has a peculiar composite face. The entire lower part of her face is out of drawing, and her eyelids, like Pauline Fredericks', are heavy and drooping. Her nose doesn't match her eyes. Harmony of feature is like a chord of music—each feature must blend to produce beauty.

Mary Miles Minter is too matronly. This is because she carries herself stiffly. Her cheek bones are noticeably prominent. She is plump to the degree of being what in art is known as "cup-breasted." Venus de Milo is a cup-breasted figure. The term cup-breasted is used to distinguish from a "saucer-breasted" figure, commonly found in the page-boy type and among young girls verging on maturity.

Constance Talmadge is a saucer-breasted type. . . .

AGNES AYRES' figure is technically termed one not under control; that is, she lacks the essential grace to display her charm to advantage. To use a common expression, she is "gawky." Her cheeks protrude too much at the base of the nose and the cheeks are too high at the cheek-bones. The jaw is too wide and the feet too large.

May Allison owes the discordant appearance of the whole lower part of her face protruding to a badly constructed skull. The nasal base extends too far back into the head.

Phyllis Haver is pointed out as an outstanding figure wherein beauty of both face and form reach a high degree of perfection. But her nose is too short, her eyes too small and her face is over-modeled, like a diamond with too many facets. Her face possesses greater imperfection, however, than her figure.

An example of a figure that loses its artistic appeal because it is of the too-round type is exemplified in Shirley Mason. Her figure is slightly heavy. Her facial faults are horse nostrils and eyes a trifle deepset. The nostrils are not a serious blemish, however, as

they harmonize rather appealingly with her other features.

COLLEEN MOORE is exceptional *in* that she really has *no* beauty. She is dependent upon charm. Her charm consists of minor things, like the sparkle of her eyes.

May McAvoy's tininess accentuates her large head. Her eyebrows are too low and her nose projects too much from her face.

The Talmadge sisters are opposites. Norma has a neck and jaw too heavy, while Constance's fault is a mouth and chin badly formed, inadequate to her other features. Norma's nose is bulbous at the tip.

Enid Bennet's nose is not bulbous, but pointed. Her eyes are too heavy and the chin recedes. Hope Hampton is faulty in many features. Her eyes, nose and mouth are all too small for her face, and her eyebrows curve too much.

¶ "Gloria Swanson *has a* head *that is too* ponderous *for her slight body. Her* jaw *and* chin *are too* heavy *for ideal beauty standards and her* nose *is* retrousse."

¶ "*Marion Davies'* brows *are too* low, *too close to the eyes. The* eyes *are* colorless *and the* nose *is too* flat *on the end.*"

THE Gish sisters — Dorothy and Lillian — show the same imperfect noses, the tips being too large. Dorothy's eyes are too close together, her mouth and nose crooked, and Lillian's cheekbones are too prominent, her head too wide and too big for her body.

And so on they go, until one could catalogue the entire group of stars and feminine beauties of the screen, great and obscure, and still be seeking for the perfect beauty. Charm may exist where beauty is lacking, as with Colleen Moore. For instance, an aquiline nose, though perfectly formed, may mar some faces and be exquisitely harmonious to others, such as Maxine Elliott and Cleo de Merode. Dimples may be a blemish to some women and

¶ *"Marie Prevost's* neck *is too* short, *making the more* conspicuous *her* large head. *The entire* figure *is slightly heavy."* *Photo by Freulich.*

¶ *"Betty Compson's* hips *are too* prominent *and muscle-bound. Her* mouth *and* nose *are* crooked." *Photo by Keyes.*

added attractiveness to others. Likewise, a cleft chin and the position of the eyes in the head, which ideal artistry demands to be placed midway between the top of the head and the point of the chin, may be offensive on some faces and delightful whimsicalities of a bountiful Venus to others.

BUT do not forget that many women possess one or more perfect or near-perfect features. Many actresses have become famous because of their possession of some single characteristic of ideal beauty. Kitty Gordon won footlight glory with her back. Gloria Swanson's oriental eyes undoubtedly are the basis of her charm. Mary Pickford's childish figure, not ideal even as a "page-boy type," enables her to portray parts that win admiration and love for her everywhere.

IN a forthcoming article I will discuss some of the points of perfection possessed by famous women of the film world. I will select a group which has the greatest number of perfect forms and faces and from them

analyze their screen appeal by the difficult standard of true physical symmetry.

Who will Mr. Stanlaws select as Screenland's greatest beauty? Will she be a popular star or a little-known girl, striving for recognition? His next article, containing his selected choice of reigning beauties, will appear in

Screenland for February

Out January First

¶ "Constance Talmadge *has an* inadequate *mouth and* chin."

¶ "*Pauline Frederick is* marred *by* eyelids *that are too* heavy. *The* vertebrae *of the* neck *are* curved, *throwing the* head *too* far forward." *Photo by Spurr.*

¶ "*Viola Dana has a* big nose *too* heavy *at the* end. *Her* jawbones *are too* wide *and the* chin *too* prominent." *Photo by Hoover.*

Men Who

An analysis of the STARS

¶ *Landru, the French Bluebeard who* lost *his* head *for* mislaying *at least* ten *of his* two hundred wives, *had* no *comeliness of person. Yet his* power *over women was* uncanny.
International Photo.

¶ *Conrad Nagel's* flat, thin ears *denote* refinement *and it is this quality that creates his* appeal *on the screen.*

BEAUTY, saith an ancient and as yet undiscovered proverb, is "the bunk."

Napoleon was a pudgy little man with pompous ways. But the ladies were *fascinated* by him always.

Landru, the French Bluebeard who recently lost his head for the casual way in which he mislaid his score of wives, had no comeliness of person. Yet his power over women was uncanny and even his rivals admitted that as a gallant he was the cat's *miaou.*

Why?

They were the kind of men it is *easy to love!* They had the spark, the lure that strikes always a responsive chord upon feminine heart-strings.

Let us consider the most ravishing of our male screen stars, who are the adored of millions of sweet young things and some no longer young or sweet. What *is* this charm that swamps the post-office with fan mail?

Not good looks, *entirely.*

RODOLPH Valentino, than whom there is not one more soul-stirring, is *not* handsome in the strict sense of the word. The back of his head is too straight up and down. Unless the camera gets him at just the right angle, his nose is too broad for beauty. Yet he is *the idol of feminine America!*

Ask half a dozen women why they find Valentino charming, and you will receive half a dozen different answers, probably.

"I think Valentino is perfectly fascinating," said a Los Angeles woman recently. "He looks as if you couldn't believe a word he said to you."

"Those gorgeous eyes!" another will say. Dark and enigmatic, like dull coals smouldering, yet ready to leap suddenly into passionate flame, they are undoubtedly part of his lure.

His swash-buckling swagger and courtly bow, so different from the stiff and ungracious inclination of the American man, are other Valentino points. But probably his most potent charm, most responsible for his vogue, is his irresistible mingling of *naiveté* and sophistication.

Sometimes he looks exactly like a small boy who is being abused, so that every woman instinctively wants to pat his shiny black head and comfort him. Yet she knows perfectly well that he is not a small boy and that it would be rather like patting dynamite. Which, of course, makes him very *interesting.*

NO analysis of masculine charms would be complete without an ode to Wallie Reid's eyebrow. Its temperamental vibrations typify the youthful insolence, the gay insouciance that has made Wallie beloved of thousands of fans. But it is his mouth, even *more* than his eloquent eyebrow or the undisputed excellence of his profile, that betrays the secret of his charm. A

ARE EASY to *Love*

¶ *What* is *Male* Charm?

By Eunice Marshall

¶ *A disposition to give* lavishly *of his* youth *is denoted by the wide, generous mouth of* Wallie Reid. *There is just a hint of a newly-acquired* droop *at the corners, as if* disillusionment *were setting in.*

¶ *Rodolph Valentino is* not *handsome in the strict sense of the word. The back of his head is too straight* up *and* down. *Unless shown at the right angle, his* nose *is too flat for* beauty. *This picture was taken before the star had his* ears *re-modeled by a New York beauty specialist.*

humorous mouth is Wallie's, with just the hint of a newly-acquired droop at the corners, as if disillusionment were setting in; a wide, generous mouth betokening goodfellowship and a disposition to give lavishly of his youth and his goods. A lovable mouth, is Wallie's.

¶ *Thomas Meighan's high, rather square* forehead *indicates conscientiousness,* prudence, *constancy. But these characteristics* never *made woman's heart* yearn. *It is the Irish twinkle in his* eyes *and the humorous quirk to his* lips *that saves or damns him, as you will, in the* ranks *of the* heart-smashers.

Richard Dix has a wholesome charm. The round, wondering eyes have been narrowed a bit by experience with life, but they still meet your gaze squarely. With time also, Richard has acquired a perfectly good dimple, a nice, masculine cleft-dimple, which must not be ignored in any analysis of his charms. Dix doesn't look like an actor. He looks rather like a successful young architect or surgeon. And at one time, before the acting germ got in its deadly work, Richard *was* well on his way to being a surgeon, actually. He was a sophomore *medico* at the University of Minnesota when his opportunity to tread the boards came to him. A nice boy, Richard.

CONSCIENTIOUSNESS, prudence, constancy . . . all these are indicated by Thomas Meighan's high, rather square head. But these characteristics, though theoretically desirable, never yet made woman's heart yearn. It is the gay sinner that has a way with the ladies. And it is the Irish twinkle in Tommy's eye and the whimsical quirk to his lips that saves him or damns him, as you will, to the ranks of the heart-smashers. Tommy has the distinction of having as many male admirers as feminine ones, in spite of the awful fact that he was not long since chosen as one of the *ten handsomest men in pictures.*

Have you seen Malcolm McGregor, as Lieutenant Fritz in *The Prisoner of Zenda* yet? When you do, hold on to your hearts, girls, for here is a new recruit to the *matineé* idols' league. Fresh from Yale, unheralded and unsung, this *protegé* of Rex Ingram is already collecting susceptible girlish hearts. His high forehead shows that Malcolm has that all-too-rare quality in Hollywood (and elsewhere)—*high ideals.* He is a trusting lad, his steady, level eyes prove. A strong jaw denotes determination and the firmly-closed lips mean self-control.

"I LIKE Conrad Nagel! He's so, so . . . well, he's so *nice.*" And he *is* nice. Plenty of girlies take their pens in hand every day to tell him so. Whether they know it or not, they are attracted by his consistent gentility, a much-abused word but which signifies exactly Conrad Nagel's charm. A clean-cut young chap, whose high forehead denotes a keen mentality. A student, as well as an actor of exceptional merit. An extremely affectionate disposition is indicated by his mouth. His well-chiseled nose and flat, thin ears denote refinement, and it is this quality that creates his appeal on the screen.

Hollywood—the CITY of BEAUTIFUL Girls

¶ *What* Happens *to the Ambitious* Young Women *who Flock by Thousands to the* Studios? *The* Reigning *Stars* Recognize *the* Danger *of New* Beauties *and* Fight *for their Thrones.*

By Alma Whitaker

¶ *"All* over *Hollywood,* babies' *things are being* laundered *by* beautiful *girls, dishes* washed *by lovely, young, embryo Mary Pickfords,* rugs shaken *by ambitious Gloria Swansons,* beds made *by wistful Betty Compsons,* socks darned *by yearning Elsie Fergusons,* bathrooms swabbed *by sirenical Theda Baras, pet* dogs bathed *by lovely Claire Windsors and* chickens fed *by dashing Norma Talmadges."*

SHE may have been the belle of Red Gap. She may even have been the belle of New York. Nay, she may even be "Miss America," the belle of the United States by official proclamation, but bless her hair and pulchritudinous charms, when she gets to Hollywood she is just *another girl!*

For Hollywood is the ultimate goal of all Beauty. It flocks into the glamorful little city by the carload. Ships and railroads from all quarters of the earth bear it thither. It comes rich and it comes poor. It comes young and it comes mature. It comes blonde and it comes brunette. It comes brazen and it comes shy. It comes in all shapes and sizes and styles of female beauty,—peony and violet, orchid and geranium, Cecil Brunner or American beauty rose. It comes duchess and it comes milkmaid, it comes diamond and it comes crystal.

But as sure as any girl, once having gazed into her mirror and beholden herself revealed as generously endowed by a reckless and indiscreet Providence with rather more than the average share of feminine beauty (in her particular locality), no matter how geographically remote her residence, her goal is promptly Hollywood and picture fame.

AND she always comes, sooner or later, duly fortified with suitable sartorial accessories, prepared to burst upon a waiting world and *stagger* it with her super-loveliness—via the studio with the perspicacity to make her the most dazzling financial reward, the most seductive contract.

But when the dear child reaches Hollywood, she is but doomed to make the disquieting discovery that Nature has abundantly acknowledged her responsibility to the movies, that *the whole* dashed *world has been busy producing beautiful females and shipping them to Hollywood with a most unfortunate lack of regard for supply and demand.*

Back in Red Gap, she couldn't walk down the street without creating a flutter. But when she gets off the train at Los Angeles, not even a railroad hireling, never a male, no matter how lowly, bats an eye or yet concedes an interested glance!

Just another girl—in a clime where all girls are beautiful, in a clime where exquisite complexions, soulful eyes, silken, curly tresses, sveldt figures, shapely legs, slender ankles, graceful carriage, all,—all the concomitants that go with feminine charm and pulchritude are as common and as plentiful as *beans.* Just another little bean in the bursting sack.

SHE finds the men of Southern California just plain "fed up" on female beauty. Surfeited, stoked, utterly *blasé.* There may be traffic accidents in Los Angeles and Hollywood but, believe me, they are *not* through any masculine attention having been diverted by some passing vision of female beauty. A really homely girl might possibly create such a debacle. She, indeed, is a curious rarity. But Beauty—ye gods, the place is choked, blocked, heaped to the gunwales with female beauty. *One has to elbow beauties out of the way to make a passage down Hollywood Boulevard.*

And, alas, where everybody is somebody, why no one's anybody. You might just as well try to get a Southern Californian excited about a geranium hedge as about a pretty girl. Geraniums grow abundantly everywhere, flower radiantly, without a gardener nursing or even a water supply in Southern California—and so do lovely girls.

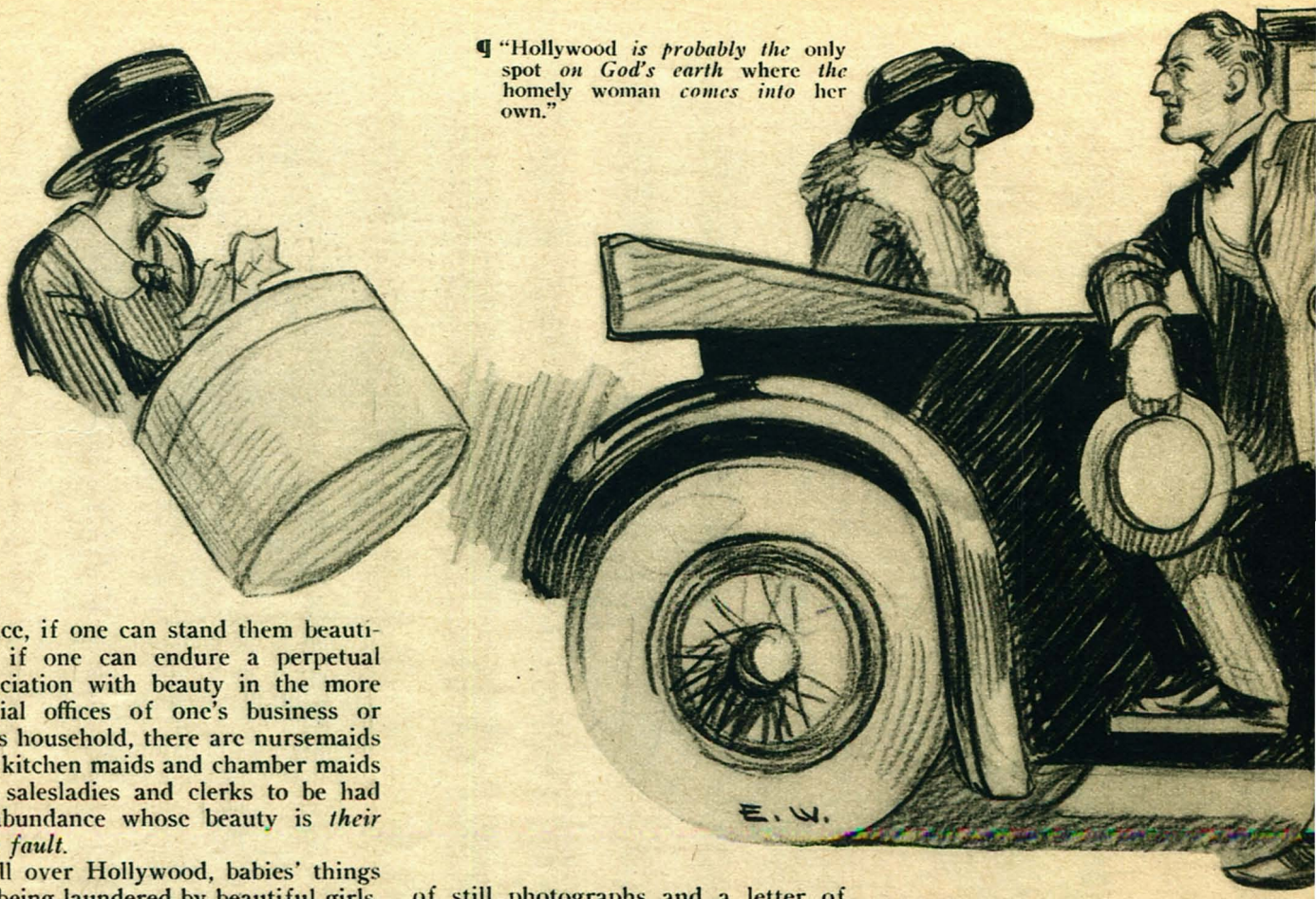
So much so, in fact, that the righteous business man intent upon securing a strictly homely and efficient stenographer is baffled at every turn. A department or drug store sternly anxious to acquire clerks with capacity exceeding beauty are forever confronted with an impossible task. Housewives, reared on the old-fashioned notion that pretty "help" is a

¶ "*Back* in Red Gap, *she* couldn't walk *down the street without* creating a flutter. *But when she gets* off *the* train *at Los Angeles*, not *even a railroad* hireling *bats an eye or* concedes *an interested* glance!"

conspicuous mistake, find themselves reduced to beauty or nothing.

ANY advertisement for any sort of help in these parts brings such a bevy of wistful beauty to one's door as to deceive the innocent tourist into thinking it is a beauty competition.

Because, you see, this vast army of beauties must live. They must eat.



¶ "Hollywood *is probably the* only spot *on God's earth* where *the* homely woman *comes into* her own."

Hence, if one can stand them beautiful, if one can endure a perpetual association with beauty in the more menial offices of one's business or one's household, there are nursemaids and kitchen maids and chamber maids and salesladies and clerks to be had in abundance whose beauty is *their only fault.*

All over Hollywood, babies' things are being laundered by beautiful girls, dishes washed by lovely, young, embryo Mary Pickfords, rugs shaken by ambitious Gloria Swansons, beds made by wistful Betty Compsons, socks darned by yearning Elsie Fergusons, bathrooms swabbed by siren Theda Baras, pet dogs bathed by lovely Claire Windsors and chickens fed by dashing Norma Talmadges.

AND, mark you, even the housewives no longer fear the baneful effect of these too-exquisite charms in their kitchens and nurseries, for where there is such a surfeit of mere beauty *madame* can, in all confidence, count upup *monsieur's blasé* disinterestedness!

You cannot buy cakes at a bakery, ice-cream sodas at a drug store, ties from a haberdasher, a packet of pins from a notion store without probably receiving it at the hands of some disconsolate beauty who would, had Nature been less artistically generous, have been a Picture Queen.

As for Lila Lees, Katherine MacDonalds, Dorothy Daltons, Bebe Daniels, they are tapping a thousand typewriters, answering a thousand telephones, selling tons of candy, showing off stacks of clothes for homely women to buy, making change in restaurants, selling tickets to movies, all over Hollywood and Los Angeles.

One radiant beauty from Sydney, Australia, marking Enid Bennett's success, hied her hither with a sheaf of still photographs and a letter of introduction to a nice director a year ago, basking in the assurance that she had only to be seen to sign a nice, fat contract. But she was a stenographer in Australia and she is a stenographer in Hollywood.

Another dashing young beauty came to me from London, armed to the teeth with all the nicest picture requisites. Her friends had assured her she had Bebe Daniels beaten by a mile. She was a college professor's daughter in England; she was a neat little nursemaid here, until she married an honest young mechanic who was sorry for her and didn't mind her looks.

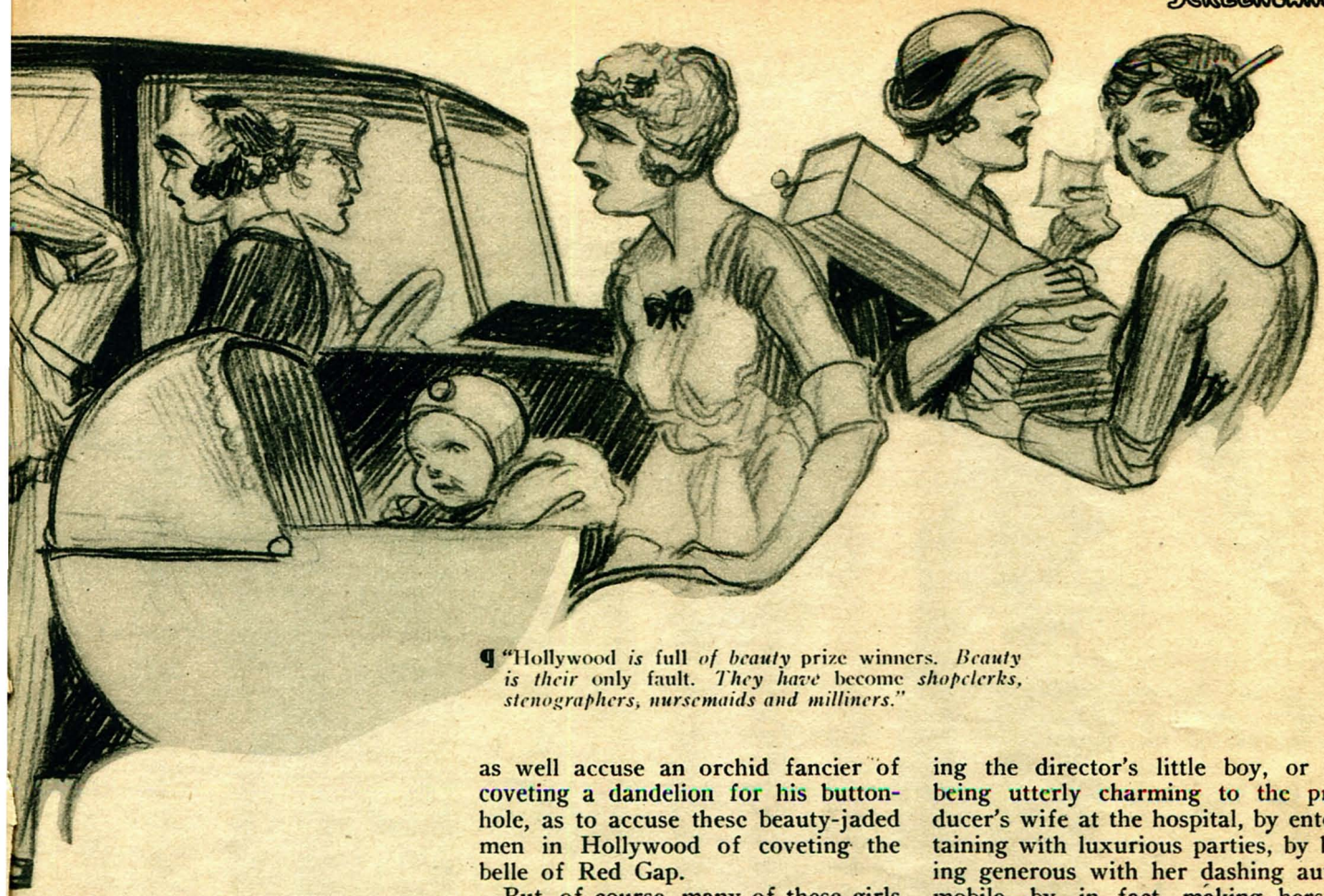
A dainty young creature from Chicago who had been wasting her charms in Marshall Field's employ arrived last summer, with Mary Pickford curls resting on her fair, young shoulders. She was Mary at her sweetest and best—but she made the worst and most incapable maid my kitchen has ever harbored. So I married her off to the ice-man, who had no particular objection to curls if she kept 'em pinned up.

A perfectly stunning young person who would have put Pauline Frederick in the shade if she had ever had the chance, came here armed with a letter to a leading producer. She walked with that conscious air that fame was hers. A letter to a producer ought to settle any little matter like that. But today she is shedding all that queenliness on a milliner's parlor, selling $75 hats to Bebe Daniels and Gloria Swanson.

One of our leading hotels harbors a perfectly gorgeous young creature, cut out for a Helen of Troy role. But her job today is making beds and gratefully accepting half-dollar tips. Back in Kansas City they had considered her the most sumptuous thing the locality had ever produced. In Los Angeles she is a passing-good chambermaid!

SOMETIMES they come with a beauty competition prize as irrefutable backing. But Hollywood is full of beauty prize winners. One such dear child, who arrived so *chic,* so sportily gowned, so utterly *debonair,* has resignedly concluded a kindergarten course and now teaches the very young idea to sprout.

There was one ebullient young New Yorker, male, who came to Los Angeles to put over a newspaper subscription-culling campaign. He was simply bewildered to discover that two-thirds of the contestants were shimmering, shining young beauties on the verge of *starvation.* He thought they must have mistaken it for a beauty competition. But they hadn't. And one young woman of surpassing charms who won a Dodge car, is now



¶ "Hollywood *is* full *of beauty* prize winners. *Beauty is their* only fault. *They have* become *shopclerks, stenographers, nursemaids and milliners.*"

hiring herself out as a private jitney—often being employed by the very studio in which she hoped to become a glamorful star. That studio regards her as a good chauffeur—sure—but it never occurs to them to pick her for an exceptional beauty. There is no such thing as *exceptional* beauty in Hollywood.

But they do not all stay to prostitute their beauty to mere menial labors. No, sirs. A great many of them go back home. They do not *like* going back home but it is the "easiest way." When, however, they *do* go back home, they have to have a good alibi. And as often as not they tell in hoarse whispers how, in Hollywood, they haughtily refused to take the "easiest way." They refused to sell themselves for fame. They have preserved their fair virtue at the cost of glory and wealth. Red Gap is tremendously impressed—and it knows what to think about Hollywood.

PRODUCERS and directors, whose jaundiced, surfeited, *blasé* eyes may possibly have rested upon the belle of Red Gap—and seen naught but another pretty little bean—would indignantly repudiate these aspersions upon their sophistications, could they but know the dubious proposals ascribed to them. Gee whiz, one might as well accuse an orchid fancier of coveting a dandelion for his buttonhole, as to accuse these beauty-jaded men in Hollywood of coveting the belle of Red Gap.

But, of course, many of these girls are radiant, sumptuous young beauties—with talent. And, you may suggest, it is still usual to employ beautiful femininity in the movies. Stars are still required to be super-lovely. Why, then, cannot at least *some* of these beauteous creatures break in?

An entirely pertinent question. But the answer is an entirely sordid, human, but "moral" one—using moral in its accepted sense.

The probable real reason why your girl could not break into the movies, in spite of her very obvious charms and talents, is because the reigning stars wouldn't *let* her.

MOST of these reigning movie queens got in on the ground floor, and they have formed dynasties, cabals, *camarillas* for the protection of their thrones. Like other royalties they suffer from strange qualms of insecurity and they exercise every known kind of diplomacy to maintain their influence. Many a starry queen who has outlived her screen value, is maintained at the pinnacle by brilliant publicity—by keeping in strong with the powers that be, by vamping directors and publicity men and producers and newspaper writers. By seeing to it that friends of theirs play the contributing parts, by putting in a good word for the widowed sister-in-law of the assistant director as wardrobe woman, or by simply adoring the director's little boy, or by being utterly charming to the producer's wife at the hospital, by entertaining with luxurious parties, by being generous with her dashing automobile—by, in fact, making herself desirable in a hundred ways that have *precious little to do* with her screen value to the public.

THERE is nothing that a screen star fears so much as *new* stars. At the slightest hint that such an one is on the horizon, the cabal gets to work. In a hundred subtle ways the newcomer is belittled, cheapened, frozen out. Possession is nine points of the law. The enthroned movie star instinctively knows how short-lived her fame and fortune must be if all the glittering outside talent is permitted to compete. It is short enough in any case—just the life-time of her beauty, just the life-time of her charm. But she means to retain her position to the last—just like the rest of us—and there is no nose so keen for competition and rivalry as the charming *retroussé* of a movie star.

But as long as she can keep the studio under her spell, so long as her contract calls for special publicity, so long as the newspaper critics remain loyal, so long as the billboards proclaim her starry, so long as she stands well with producer and director and author,—well, it takes a long time for the public to get wise, for the public to rebel, for the box-office to tell its dismal story.

So the belle of Red Gap, as often as not, does not have even a remote chance to (*Continued on Page 76*)

¶ Is Your Lover a Primordial Brute in Modern Guise? The

Illustration by Tom Wood.

DOWN through the ages, man's cranial development has changed with the upward struggle of his thoughts toward higher and better ideals. But even today there still linger in many individuals the elemental traces of primitive bestiality. In some of these modern cave men, their primordial traits are swathed and sometimes nearly hidden by the effects of cultural environment. But no amount of suave gallantry can conceal the dormant strains of the brute from the eye of the trained phrenologist.

Cataclysmic results might follow if everyone were inclined toward scientific discernment of character as shown by the infallible guide of skull formation. Hidden thoughts, dormant stratas of fire in a model sweetheart, might cause many a girl to hesitate on the altar steps.

THE screen teaches character analysis. By the heads and faces of such types as Clarence Burton, Walter Long, Noah Beery, so shall ye know their kind, according to the criminologists; projecting ears, prognathous chins and cranial bumps are telltale marks of nature that you may not be deceived, though the innocent heroines of the screen are painfully lacking in the faculty of discernment and must go through five reels of agony before they discover that the villain's overdeveloped bump of destructiveness showed his ulterior motives all along.

We find, in the works of eminent phrenologists, the *reasons* for the screen villains' manifestations of wickedness. This study teaches one to discern the character of an individual by charting his brain and head-formation, each section of which shows the seat of some instinctive faculty. For instance, in Rodolph Valentino and Ramon Navarro, we find the Seat of Amativeness, chronicled by the phrenologists as being at the base of the skull just above the neck, developed to an abnormal degree. You find, in Rodolph's Amative Bump the source of his subtle wiles in ensnaring feminine hearts.

Many actions of our best villains, heretofore held inexplicable, are laid to nature's fault in subdividing their skulls into the wrong proportions. When Stuart Holmes becomes erratic and foils his own plots by giving way to anger in the last reel, thereby unmasking himself, it is because his cerebral membranes are out of joint and need tinkering at the repair shop.

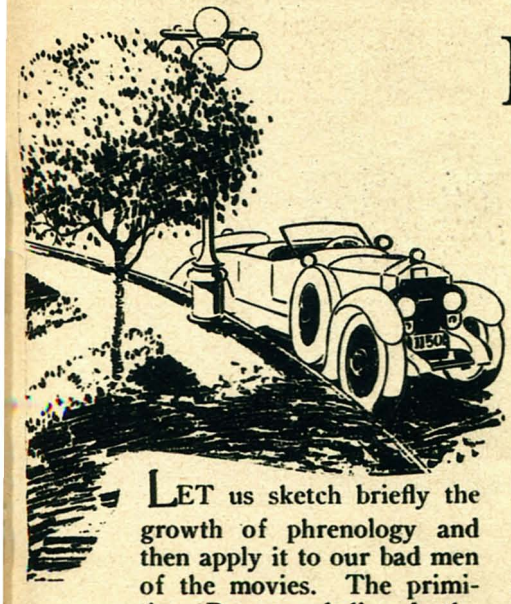
Man is two-fold: a child of nature in his instincts and the product of training. When his primary desires are discordant and constantly quarreling with his training and environment, he grows a mustache, learns to balance a monocle or a revolver and becomes a villain. Instincts are hereditary, knowledge never. Hence, though many of your own friends are embryonic villains, they must develop their powers along that line to become proficient.

Screen Teaches *You How* To Fathom *His True* Character

HOW to *Recognize* a *Cave* MAN

¶ *A* Phrenological *Analysis of Screen* Villains

By Myrtle Gebhart

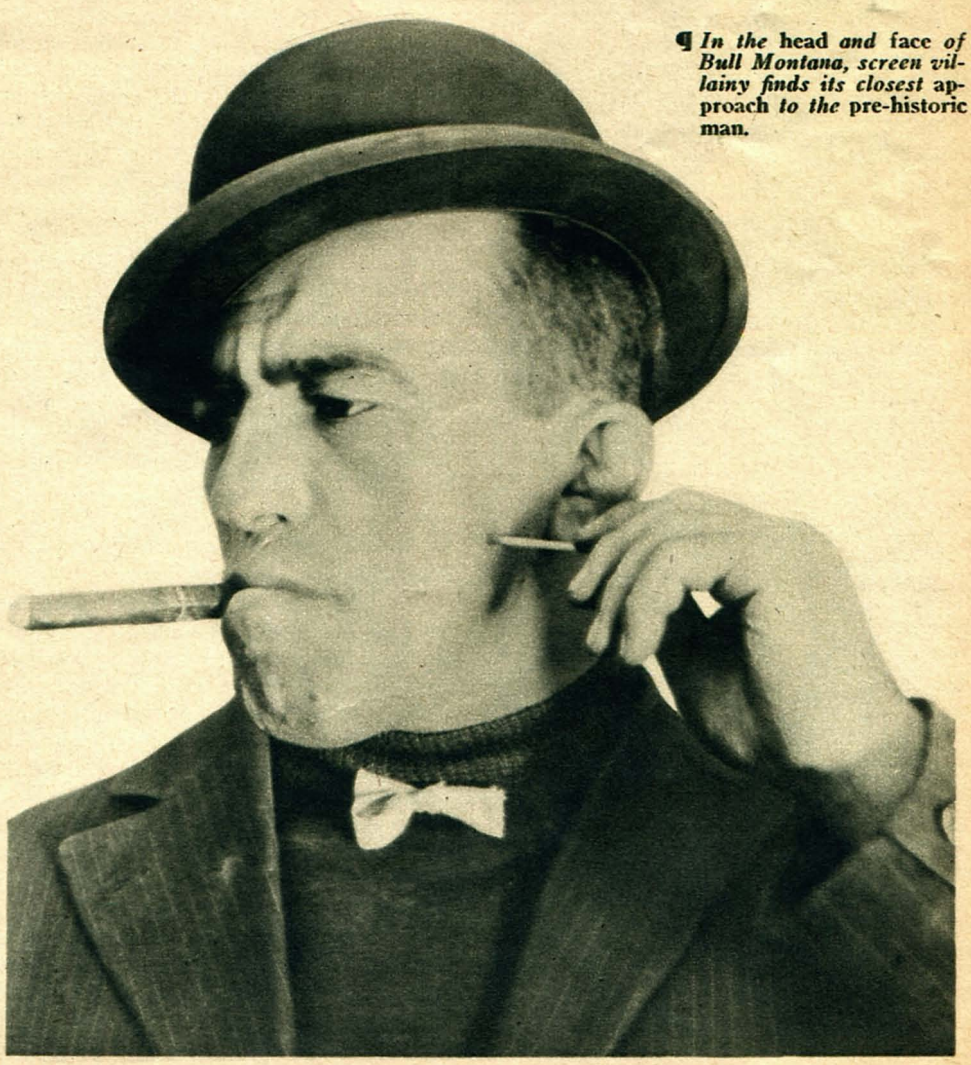


LET us sketch briefly the growth of phrenology and then apply it to our bad men of the movies. The primitive Romans believed the heart to be the seat of wisdom, agreeing with the Egyptians, Hebrews and Greeks, though the latter also attributed to the heart the origin of emotion. Pythagoras, in the sixth century B. C., claimed the brain as the center of understanding, an overture for the presentation of such men as the bad Beery brothers, whose crafty machinations are not emotional outbursts, but the product of cunning minds. Aristotle, two hundred years later, said that the heart was the organ of intelligence and that "the sole function of the brain is to temper the heart's excessive heat." Even today do we not find the exposition of this theory in our Latin lovers, who never, despite their fiery zeal for the lady, forget themselves to the point of marrying her?

Plato voted for the heart as the origin of intelligence, though his theory was shot full of literary holes by Albertus Magnus who, in the thirteenth century, fell back on the brain as the impetus for all physical actions. Erasistratus and Herophilus advocated the brain as the seat of judgment, but it remained for Francis Joseph Gall, in the early nineteenth century, to localize the specific faculties in the cerebellum and to pigeonhole each sense-perception. A master of subdivision was Gall. What a marvelous real estate man would he make today!

IN 1796 and again in 1802, Gall lectured at Vienna until ordered to stop by the Austrian government, those worthies fearing that the educators had progressed too far in this study of mental motivation. What if they could rise from their graves and see what lengths it has reached today, when we may merely examine Jean Hersholt's cranial bumps and discover why he is so mean to Our Mary in *Tess of the Storm Country?*

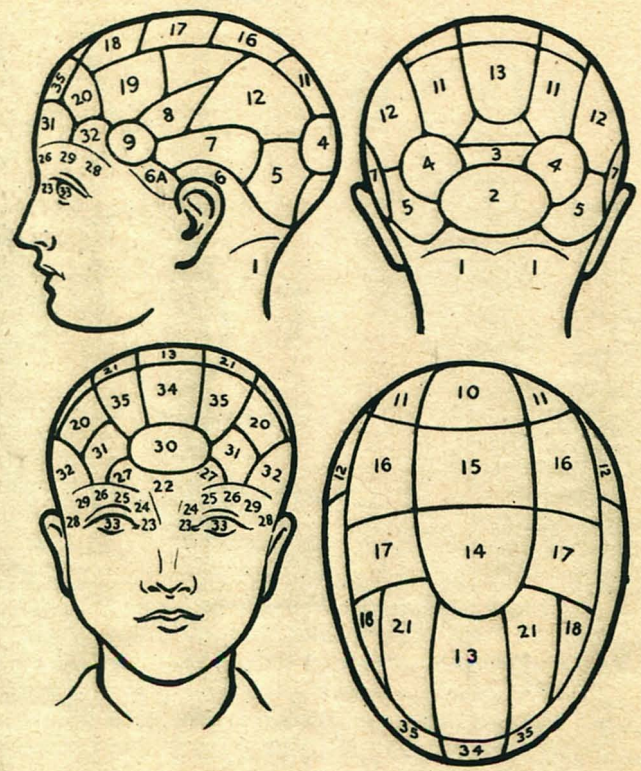
Gall, possibly with the motion picture screen demands of the future in mind, located twenty-seven of the thirty-five special faculties now recognized as contributing to man's actions, his work being carried on by his pupil, John Gaspar Spurzheim, thanks to whose efforts you are now able to tell at a glance if your John Smith would make a wonderful Latin lover or if he should stay on the old farm.



¶ *In the* head *and* face *of Bull Montana, screen villainy finds its closest* approach *to the* pre-historic man.

The Gall Phrenological Chart

1—Amativeness.
2—Philoprogenitiveness—love of children.
3—Concentrativeness.
4—Adhesiveness.
5—Combativeness.
6—Destructiveness.
6a—Alimentiveness—indicating a gourmand.
7—Secretiveness.
8—Acquisitiveness.
9—Constructiveness.
10—Self-esteem.
11—Love of approbation.
12—Cautiousness.
13—Benevolence.
14—Veneration.
15—Conscientiousness.
16—Firmness.
17—Hope.
18—Wonder.
19—Ideality.
20—Wit.



21—Imitation.
22—Individuality.
23—Form—capacity of recognizing faces.
24—Size—capacity of estimating space and distance.
25—Weight.
26—Color.
27—Locality.
28—Number—ability to calculate.
29—Order—capacity for orderliness.
30—Eventuality—seat of memory of events.
31—Time.
32—Tune—capacity for music.
33—Language—propensity for languages.
34—Comparison.
35—Casuality—the faculty of correlating causes and effects.

Deductions differed, as the world learned delicacy, Gall's "murder instinct" being sugar-coated by Spurzheim as "destructiveness." So, according to Gall, when Wallace Beery, as the Chinese rascal, locks up the pale heroine in the torture chamber, he intends to let her die unless she'll succumb to his wiles; but, thanks to Spurzheim, we learn that Beery was only indulging in a *destructive spree.*

¶ Combativeness *is a* dominant *characteristic of* Walter Long, *seasoned* villain *of Paramount dramas.*

The skull is composed of twenty-two bones, eight of which form the skeleton of the cranium and the remainder of the face. From the skull of the Neanderthal Man—found in 1856 in the Feldhofen Cave near the village of Hochdal in Rhenish Prussia, and believed to have belonged to the oldest known race in Europe—down to the screen villains of our present day, these squares and oblongs in the mind remain unchanged. Gall's system, which expanded the early empirical philosophy, charts the cranium in sections, each representing the seat of some specific instinct. By noting a few of his deductions, you may chart your own mental topography before a mirror and decide the pressing question of whether you'll become a hero or a villain.

To mention the most significant of man's pigeon-holed instincts:

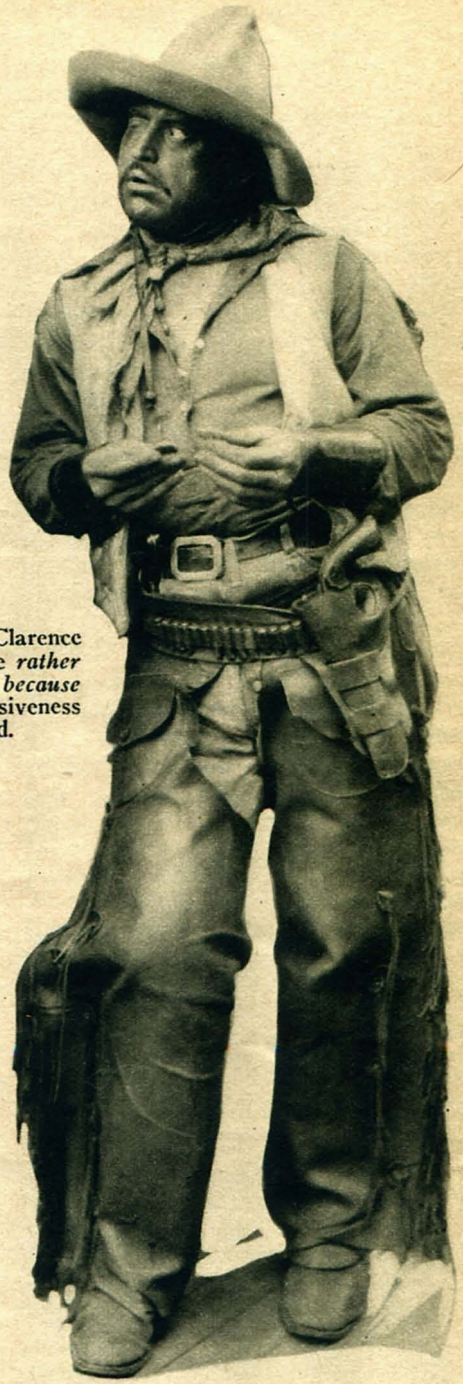
1. The Seat of Amativeness, at the base of the skull, just above the neck, denotes one's qualities in the love-line, first detected by Gall when he perceived its heat in an hysterical widow. To make practical use of his theory, stand at your window when the handsome postman is passing and hold a thermometer against your Seat of Amativeness; if it registers alarmingly, you are certainly cut out for a vampire.

Examine the heads of Ramon Navarro and Clarence Burton and you will see that their Bumps of Amativeness are decidedly in evidence. Jean Hersholt also boasts a creditable enlargement of this bump, though the over-development of his Bump of Destructiveness and his prognathous chin and bulbous nose indicate that, in his screen villaining, he is animated not alone by the desire of possession but by a dormant streak of destructiveness. His skull compares well with that of the primitive man.

2. Philoprogenitiveness, at the back base of the skull, indicates a love of children, found by Gall to be more

¶ Lon Chaney *is of the* crafty type. *His* projecting ears *and* massive optic socket *convey an* impression *of extreme* cruelty.

¶ Untutored savagery, lack *of* control *is portrayed by the* remarkable visage *of* Dick Sutherland.



¶ *The* misdeeds *of* Clarence Burton *are* impulsive *rather than* premeditated, *because his bump of* impulsiveness *is strongly* developed.

prominent in apes and women. If this bump is developed on your head, you are unquestionably born to be a misunderstood mother. We find the Bump of Philoprogenitiveness upon few of our villains, though it is unquestionably present upon the heads of Wallie Reid and other model heroes, precluding the possibility of their ever becoming bad men. It is discernable upon the head of Ernest Torrance, indicating that, though he may be cruel to others who cross him, love of home and his own children is strong in him. His head is that of a man who, though ruthless in extreme toward outsiders who infuriate him, has always a certain *finesse of* refinement even in his rapier-like cruelty, never crude, always the product of cultural training; the type of man who leads a double life, of which the home-part is one of model devotion. His cruelty, then, is motivated mentally and usually directed against business enemies and knows no physical outburst, as compared with the types portrayed by Jean Hersholt and Dick Sutherland, who lack control.

¶ *The* "epicure bump" *is so pronounced in* Eric von Stroheim *that his role as a* monstrous diner *in* Foolish Wives *made an especially convincing* portrayal *of a* gourmand.

3. Concentrativeness, at the back center of the skull, said to be large in cats and clergymen, though if you'll look closely you'll find it prominent on the heads of some of our best villains, particularly those society-rascals whose machinations are carefully thought out. Stuart Holmes, William Torrance, Sam de Grasse, Nigel de Brulier, Von Stroheim—the list is endless. You do not find it, however, upon the heads of Noah Beery, Bull Montana, Walter Long and Clarence Burton, whose misdeeds are impulsive rather than results of carefully constructed plans.

5. Combativeness, just back of each ear. Next time you see Walter Long ensnaring the virtuous maiden, leave her fate to the scenario writer and examine his bump of combativeness as an excuse for his actions. In addition to Walter, Clarence Burton, Jean Hersholt and the Beerys show evidence, on their craniums, of nature's attention to this bump.

6. Destructiveness, above each ear, denotes criminals of the worst type. Discernible upon the heads of Jean Hersholt and Lon Chaney. A subsidiary pigeonhole, just in front of the

top of the ear, indicates the gourmand and explains Von Stroheim's epicurean tendencies in *Foolish Wives* and why Stuart Holmes is such an artist at ordering a perfect dinner for the innocent country maiden.

10. Self-esteem, at the top, back of the skull. You will note that none of our villains lack this promontory.

17. Hope, located at the top-center of the head; to be seen on all trusting heroines who pray to be rescued instead of using their fists and hatpins.

20. Wit, the frontal eminence that enables the polished villain to scintillate and capture the maiden's heart before her blundering country squire.

23. Form, or the ability to recognize faces, is the width between the eyes. Stuart Holmes, Sam de Grasse, Theodore Kosloff, Walter Long and Lon Chaney have wonderful memories for faces.

33. Prominent eyeballs indicate mental development. You can gauge the size of a villain's brain by his eyeballs. The human brain at birth weighs one-tenth of the weight of the body, or about eleven ounces, and reaches its maximum size at thirty. According to their eyeballs, the brains of Walter Long, Theodore Kosloff and Noah Beery are all well developed. It is difficult, because of his habit of squinting, to thus determine the size of Lon Chaney's brain.

THE villain, then, is not to blame for capturing the heroine, for his evil genius is merely the result of nature's mistake in alloting him bargains in bumps. His attractions have a primitive origin that he cannot overcome, as one sees by comparing his head with that of primitive man. It is this primordial thing in our screen-lovers that calls to feminine hearts, awakens cravings for brutal thrills, whether done up in the fine tissue of subtlety, as practiced by Kosloff, Valentino, Schildkraut and other foreigners; or crudely frank, disdaining frills, as epitomized by the Beerys, Clarence Burton, Bull Montana, Jean Hersholt. Halfway between the two extremes are Stuart Holmes, Sam de Grasse and Robert McKim, suave, gallant, yet frank in their purposes, whose bumps are more evenly distributed. McKim, in fact, undergoes an internal struggle that must be painful at times—for doesn't he usually reform, proving that his more humane bumps are fighting for a resting place in his brain? Would he but give them a chance, they would sprout and overwhelm his more aggressive promontories, thereby transforming him into a hero with the privilege of kissing the girl in the sweet sunset.

¶ *The* cranial convolutions *of* Jean Herscholtz, *the* wicked *half-breed in Mary Pickford's* Tess of the Storm Country *explain his* acts of cruelty.

¶ *Another* villain *of the* gourmand type *occurs in* Stuart Holmes, *whose* cerebral *subdivision 6A* shows abnormal *development.*

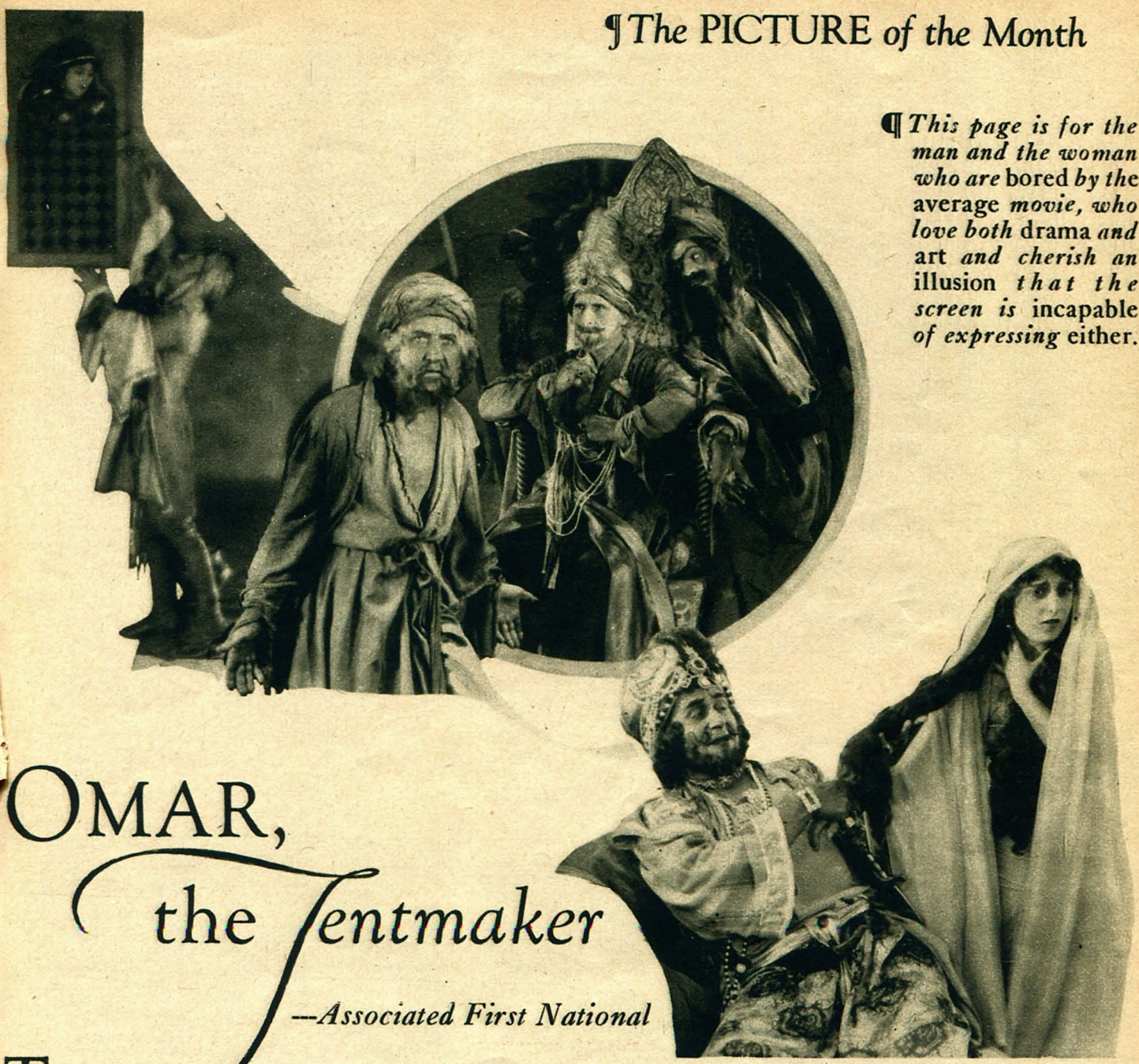
Rodolph Valentino's head is a conflicting one, indicating that his embyronic forces may develop him into a hero or a villain, according to his spiritual growth or neglect of it. His massive, rather pyramidal head indicates a stubborness that will sweep aside all obstacles; his heavy jaws and chin bear out this aggressiveness; the promontory at the top of his head indicates pride. But his delicacy of eyesand eyebrows conflict with his dormant possibilities as a villain and lead one to prophesy that his more refined bumps and facial features will win and that he will cast his steps along paths of virtue. But there is that in the formation of his head which precludes his ever becoming a Pollyanna-hero; there is that intriguing possibility of his more villainous bumps conquering, which adds spice to his love-making.

Allied to phrenology is physiognomy, the science of determining character by facial appearances, as every instinct stamps itself ineradicably on the features. Plato says that Socrates predicted the promotion of Alcibiades from his facial characteristics. I, too, prophesy—that Conrad Nagel, who has the face and head of an æsthete, will play few parts such as his drunken reveler in *Nice People,* but will develop into a model hero.

THE instinct to follow a certain profession leaves an indelible impression on the face. Aristotle taught that thick-nosed people were insensitive; therefore such persons as Jean Hersholt, Walter Long and Von Stroheim should give up the screen for plumbing or bootlegging. Paul Dickey has a hooked (*Continued on Page 73*)

¶ *The* PICTURE *of the Month*

¶ *This page is for the man and the woman who are* bored *by the* average *movie, who love both* drama *and* art *and cherish an* illusion *that the screen is* incapable *of expressing* either.



OMAR, the Tentmaker

—Associated First National

THE dawn streaked gray across the sky. The fragrance of the roses and beek flowers overpoweringly saturated his senses, like sweet, heavy incense. The garden, so hot and stifling by day, was all cool and gorgeously purple now.

"Ah, my Shireen!" cried Omar passionately. "These love blossoms sweep down to hide us from the eyes of the world, Moon of my Delight. Ah, make the best of what we may yet spend before we too into dust descend."

This is one of the "big kicks," as they say on the boulevard, in Richard Walton Tully's exquisite screening of his sorrowful love lyric. But Tully has dealt with poesy instead of "big kicks," and the emotional flashes of Omar are subdued to a point of refinement that rich-fed tastes might find dull.

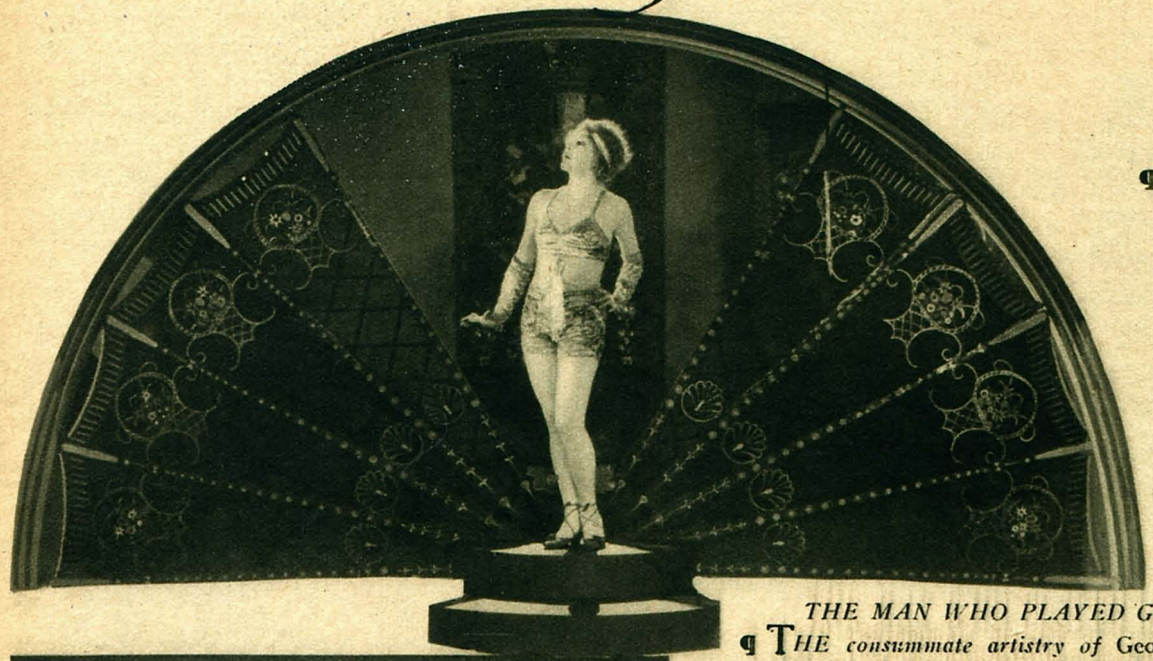
Guy Bates Post's performance as the love-blighted philosopher of Nishapur is intense. He is surrounded by a splendid cast, profusely rich scenic settings and striking costumery. Patsy Ruth Miller as "Shireen" and Wallace Beery as the lustful "Shah" dignify the stage-hallowed roles. But the picture indicates that the producer has deliberately turned his back on the public clamor for sensation and is trying to feed it nectar when the cry is for red, raw meat with a piece of the hide left on.

Given the same story and checkbook, any of a half dozen other Hollywood directors would have made a flamboyant sex-and-soul eruption that would have cooked the pitch out of America's billboards. There would have been a Hegira Follies in the tavern scene, "Shireen" would have been catapulted from the cliff in a close-up and the slave market would have been shown in all its wealth of realism, with forlorn and unclad maidens mounted on auction blocks.

In which case *Omar,* instead of a long-lived film classic, would have been a "box-office" picture and the theatre lobbies would be crowded, until a new stimulant caught popular fancy and it too—

"Like snow upon the desert's dusty face,
Lighting a little hour or two is gone."

Little HINTS for PLAYGOERS



BROADWAY ROSE
—Tiffany-Metro

¶ AGAIN *comes the story of a little* prairie flower *who leaves her happy home and not so happy lover to bloom on* Broadway. *But* Mae Murray *almost makes it seem interesting and relieves the triteness of the tale with her bizarre dancing costumes and daring and indulgent footage in them.* Monte Blue, prince *of all* bucolic swains, *gives a* sincere performance *that entitles him to a more vigorous part in a less inconsequential play.*

THE MAN WHO PLAYED GOD—Distinctive Prod.

¶ THE *consummate artistry of* George Arliss *lifts almost any play* out of the ordinary *and in this distinct variation from the stereotyped screen drama he appears in a powerful and appealing role as an* afflicted musician *who seeks redemption by "playing God" to those less fortunate than himself. The moral lesson culminates in a* miracle, *as all good screen moral lessons are supposed to do.*

THE IMPOSSIBLE MRS. BELLEW—Paramount

¶ BY *some strange circumstance,* Gloria Swanson *was given an intelligent story. When a virtuous wife sacrifices her spotless reputation to save a graceless husband from the* gallows, *entertaining complications follow. They follow rapidly with Mrs. Bellew* (Miss Swanson) *on to an ending that is quite unusual in screen annals. Such* social drama *as this, and as convincingly presented, should serve both the box-office and the highest motion picture ethics.*

THE FACE IN THE FOG
—Cosmopolitan

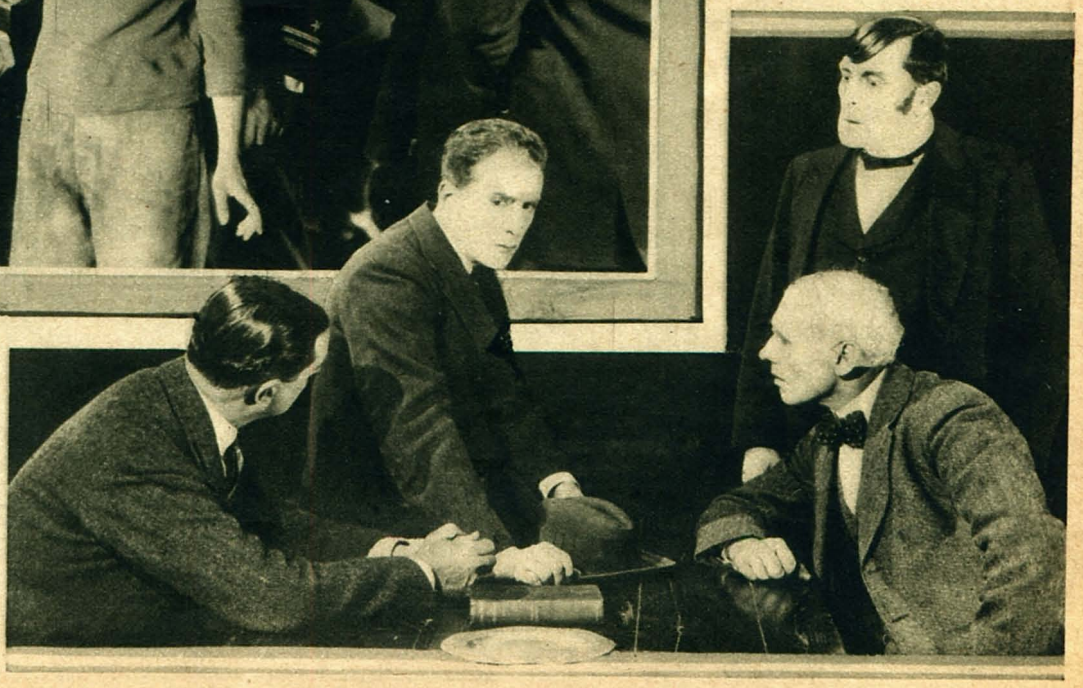
¶ PERHAPS *this* corking good picture *will help to restore your lost hopes in the movies. It is a* Boston Blackie *story with* Lionel Barrymore *in the role of reformed crook, supported by Seena Owen, Mary MacLaren, Lowell Sherman. For* mystery, *thrills, suspense and expert acting see this melodrama.*

A PUNCTURED PRINCE
—Metro

¶ *THERE'S a running chuckle in* Bull Montana's *second two-reel* funmaker. *It is slapstick, of course, but the abundance of fresh "gags" in it are like a* breath of spring *in the muggish slough where screen comedy has mired for so long. Bull isn't a whale of an actor, but the* incongruity *of his remarkable* visage *in "pathetic" scenes tickles the* funny-bone.

ON THE HIGH SEAS
—Paramount

¶ *IT is hard to believe that the same director who made the first five reels of this* rollicking salt water *melodrama could seriously conceive such an* asinine ending *as occurs in the* sixth. *When you see the stupid climax it will give you the same feeling of incredulity that would come if you saw your best friend burst into demoniacal laughter in the midst of a rational conversation. This unfortunate lapse of* Irvin Willat *makes* Jack Holt *inexplicably foolish and transforms the otherwise satisfactory heroine,* Dorothy Dalton, *into a distinctly unlikable one.*

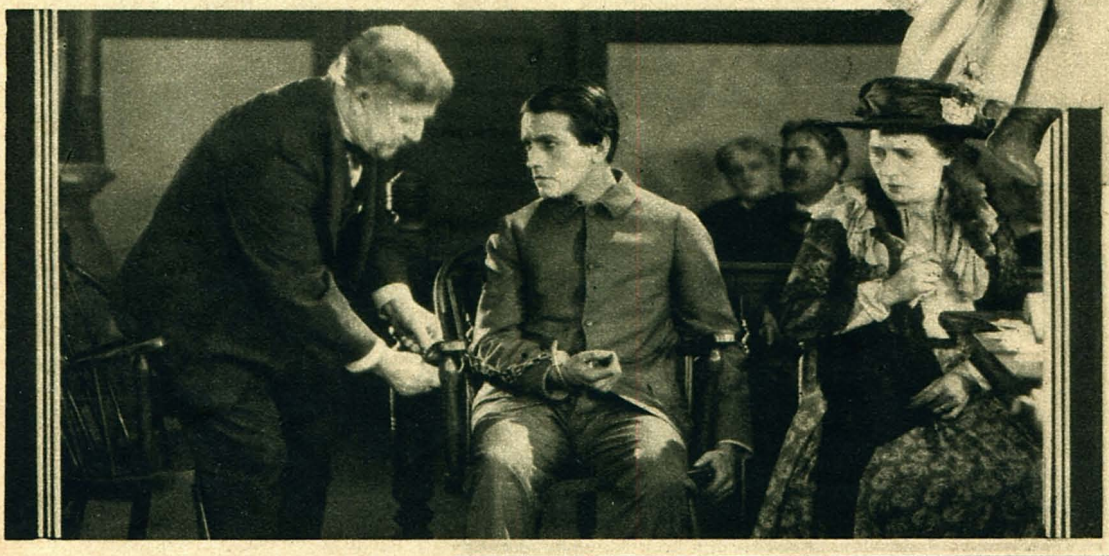


THE HOUND OF THE BASKERVILLES—R-C Import

¶ SHERLOCK HOLMES' *charm of uncanny deduction* doesn't film well. *The screen version doesn't send creeps along one's vertebrae like the fiction tales of* Conan Doyle's *famous character. But the* lack of thrills *in this English production is* offset *in some degree by pleasant vistas of British* landscape. *Sightseers will enjoy it.*

THE SIREN CALL—Paramount

¶ WHEN *they give Director* Irvin Willat *a* sea story *to film, the results are* spectacular. *But all he had to work with in this case was some vague Arctic river—"a tributary of the Yukon," a sub-title says—so it sort of cramped his style. Of course there is a* gambling hall *and a "girl who is* not really bad" *and most of the other mellow bunk that the child that is in all of us will patiently sit and watch without resorting to mob violence and burning the theatre.* Dorothy Dalton *is the dance hall girl than whom there is nothing more pure but the driven wintry blanket of the* silent North. *This is a* "jackass movie" *that H. L. Mencken so feelingly categoried as the sort we will have as long as there are "jackasses" who like them.*



THE BOND BOY —Inspiration Pictures

¶ RICHARD BARTHELMESS *arouses sympathy if not interest. As a falsely-convicted country boy he is always at his best, but in this play he* lacks the support *due him of a good story. The tale* strains credulity *to the breaking point and is illogically developed.*

THE YOUNG RAJAH —Paramount

¶ FROM *stroke oar in a winning* Yale crew *to chief of a tribal state in mystic* India *gives* Rodolph Valentino *a chance to be a* versatile *actor. Lacking the cast and more impressive dramatic opportunity that he had in* Blood and Sand, *he is* compelled *to* sustain *the story on his own ability and does so creditably well.* Wanda Hawley *is the girl he loves, but her* response *is somewhat* "null and void." *She is only* lukewarm. *Valentino needs a sharper emotional foil to inspire his own genius for* heart throbs. *Good, bad or indifferent, there is no use avoiding a Valentino film To be able to* discuss *Rodolph* understandingly *and well seems to have more* social value *than a knowledge of world politics or baseball.*

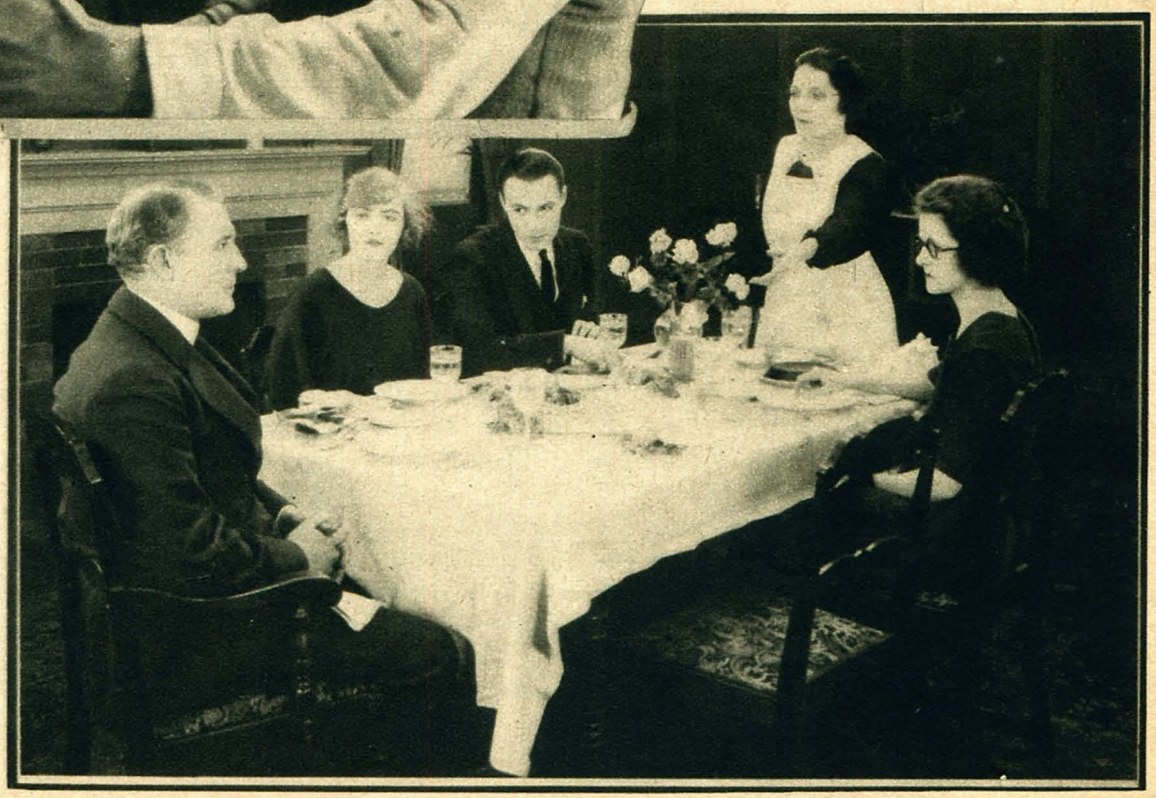
THE POWER OF LOVE
—Perfect Pictures

¶ *It is a shame that the producers picked out a* story as ancient *as the* pyramids *and just as rough on the edges to introduce the new Fairall process of stereoscopic photography. The* flatness *of the usual screen is marvelously* rounded out *in full contour and relief*—perfect perspective, marking *a great* leap in cinema progress.

The practicability *of treating all screen stories by this method may be* questioned. *It limits the tricks and devices that directors have learned to use to build up dramatic effects. But it is interesting as an innovation, at the least. The principal drawback to the method is that the* spectator *has to wear goggles — one green glass and one red one—to get the stereoscopic effect. Looking at the screen with the* naked eye, *it appears to be a dancing* maze *of* green and red *color in which figures and action are almost* indiscernible.

SKIN DEEP—First National

¶ HERETOFORE. Milton Sills *hasn't shown any histrionic ability that would win him a niche in the gallery of fame. But he* knocks a home run *in this unusual theme of a* crook regenerated *through facial surgery. It is a* smashing *melodrama of the tough meat variety that may not take well with cake tastes.* Marcia Manon *is the wicked Jezebel of the piece, while* Florence Vidor's *beauty rounds it off ornamentally.*

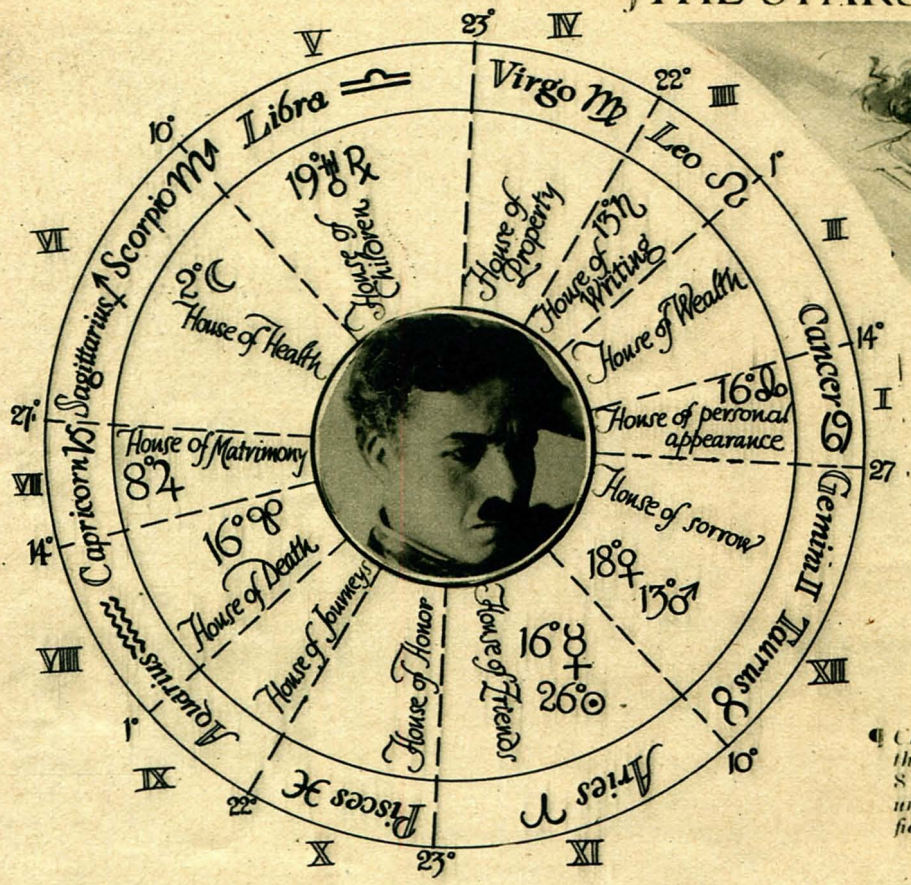


A WOMAN'S WOMAN
—United Artists

¶ HOW *many mothers there are, unappreciated household drudges, whose latent abilities would gain praise in other endeavors. This theme is forcefully expanded by* Mary Alden *in the role of a* mother *who expands. There are weak and* inconsistent parts *in the plot that will make you fidget in your seat and wonder why the effort was not made to smooth them out. But it's a good* "home picture" *just the same.*

¶THE STARS SAY THAT

¶ *Charlie has an* ill-starred career *in his relations with* charming members *of the opposite sex. He is a good* chooser, *but a poor* picker, *one infers from his* horoscope, *for the house of* matrimony *occurs in the* sign *of the* goat.



¶ *Charles Chaplin was born in the south of* London, *about* 8 a. m. *on* April 16, 1889, *under the above* astral *configuration.*

The Remarkable LOVE Prophecy of Charlie Chaplin

By Junior Irismegistus

HOARY-HEADED astrologers, delving in dens of mystery, have uncovered Charlie Chaplin's love career, past and to come.

And Charlie Chaplin is going to be married again. In fact, not only again, but with *encores*. Three times, say the stars!

You can't blame it on Charlie; Venus was in a rough mood the day he came into the world, being badly afflicted with Mars. And then his moon went and squared up to Saturn; and in astrology that is a ruinous thing to do. There is nothing the comedy king can do about it. He is so tangled up in meteors, Northern lights and zodiacs that his only recourse is to sit back and let the stars do the rest. They will. For five thousand years, according to astrologers, they have been good at that.

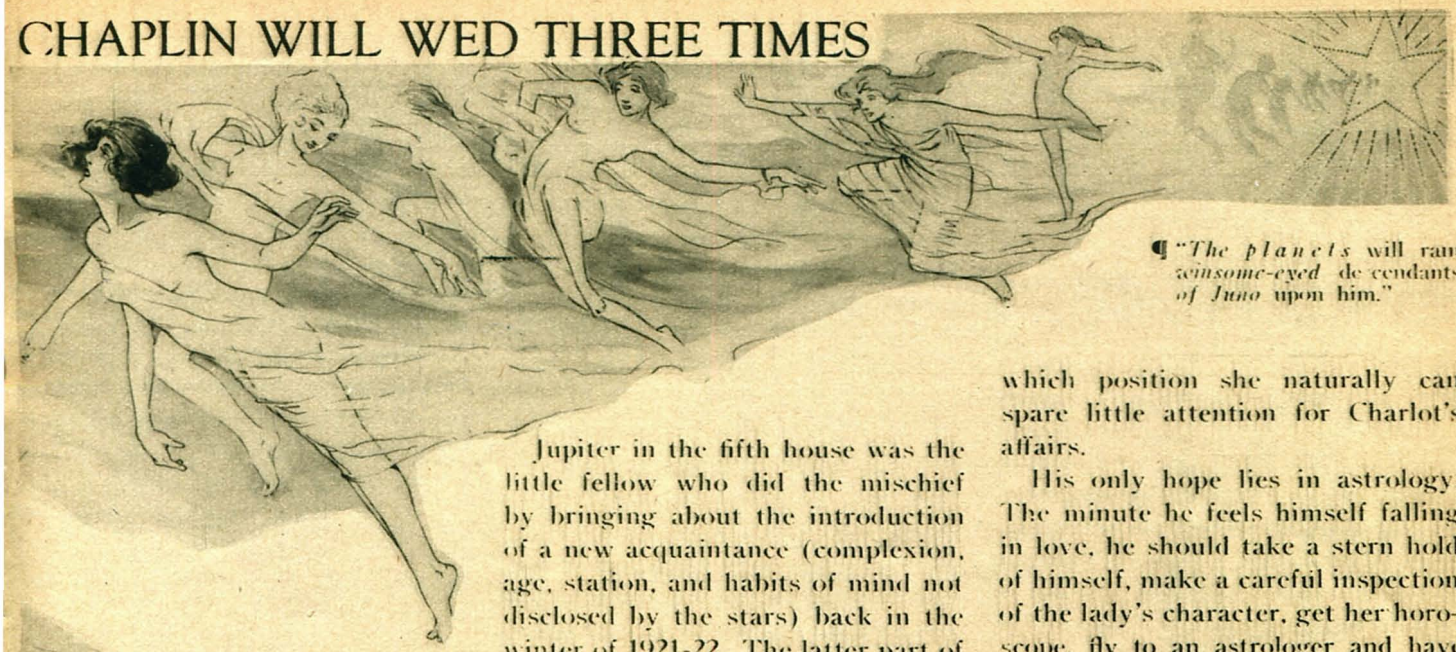
Some of them have a bright gift or two up their sleeves for him, but as far as connubial bliss is concerned, Charlie's horoscope is dark and disastrous.

IT is all due to that little flirtation of Venus with Mars in the twelfth house of Chaplin's horoscope. It is responsible for disappointments, sorrows and incompatibilities in love and marriage. But the zodiac won't let him off with anything so light as that. An opposition of the moon to Mars, and Venus squared to Saturn, complete the work by bringing calamity in domestic matters, loss of the marriage partner, and more than one marriage.

Followers of the zodiac forecast at *least* three matrimonial ventures for Charles. But happy ones? Not if the stars are on to their business. For some occult reason (attributable, perhaps, to the kind of life *le petit Charlot* led in his past incarnation) the whole heavens frown upon his nuptial felicity.

This is the harder to bear because those same heavens (say the seers) fashioned him not ungoodly to look upon, and most tender-hearted. The planets seem determined to rain winsome-eyed descendants of Juno upon him. How, then, can a mere earth-child do aught but succumb to these starry lures? The tattle-tale horoscope says that he can't and hasn't, three times already this past year of 1922.

CHAPLIN WILL WED THREE TIMES



¶ "*The planets* will ram *winsome-eyed* descendants *of Juno* upon him."

Jupiter in the fifth house was the little fellow who did the mischief by bringing about the introduction of a new acquaintance (complexion, age, station, and habits of mind not disclosed by the stars) back in the winter of 1921-22. The latter part of August or the first part of September (anyone ought to be able to check up on this) there was another heaven-sent lady whose graces impressed themselves upon Charles's artistic mind; but, alas! although the configurations operated for love-luck again in November, the planets hold no hope of these episodes progressing beyond the platonic stage.

THE trouble seems to be that Charles is a *good* picker but a *bad* chooser. He has had trouble with his stars from the beginning. Saturn disporting himself around in Leo gave him a love affair prior to his marriage to Mildred Harris, and the influence of malefics caused the lady to go out of his life.

Astrologically speaking, it will now probably be some years before Charles commits himself to the matrimonial again. And the advice of the horoscopers is, the longer the better! Just at present Venus is going backward in her orbit, in which position she naturally can spare little attention for Charlot's affairs.

His only hope lies in astrology. The minute he feels himself falling in love, he should take a stern hold of himself, make a careful inspection of the lady's character, get her horoscope, fly to an astrologer and have the two charts mutually compared—and then telegraph her he has been called to South Africa.

His chart of nativity shows a wife fractious, self-willed, determined to have her own way, hard to control, and subject to ill-health. One wife will die. Chaplin's best chance for success lies in marrying a woman of intellectual type and broad sympathies; probably a woman not in his profession. Astrology tells him that one born between November 21 and December 21, between September 21 and October 21, or between July 21 and August 21 is the soul mate who is liable to give him some happiness. And then it winds up by saying she won't!

EVEN with this dire prediction, the constellations are not satisfied. Configurations indicate that no child of his would be likely to live; for the first, at least, is forecast death. An afflicted moon in his sixth house predestines uncertain health for Charlie, with danger of trouble to his throat, chest, respiratory organs, head and eyes, kidneys, aggravated by extreme nervousness. In later life he must be careful of his spine and heart.

Saturn taking up his abode in the third house will be productive of uncertainties toward the end of his career, and the stars advise Charlie's taking up his residence in England at that period, although not too near the place of his birth.

The aspects for this winter (1922-23) are decidedly bad for little Charlot. He must step lightly, for the malefic planets are greasing the slide for those famous feet. He will have money losses and business tribulations and it will be an unfortunate period in which to travel.

All of January and much of February, March and April will be decidedly evil. His health will suffer, the stars will be set against love and friendship, and will conduce to enemies, false friends, and dangers of slander. There will also be danger of the death of a relative or very close friend. This is no time for new transactions, changes, or enterprises; in fact, astrology advises Charlie to transact no business between December and the end of April.

SATURN in conjunction with Uranus and Jupiter squaring up to Saturn is what causes the perils; like many other luminaries, they do not make good neighbors. The stellar atmosphere will grow so hot that anyone standing in the way will be in danger of shooting-stars. The result is, Charlie had better keep under cover, and double his insurance, for automobiles and other vehicles being under Saturn's domination (as anyone acquainted with the malevolent nature of this planet might suspect), he will be in grave danger of accident from these sources.

Outside of this, Charlie is perfectly all right. He has a horoscope that would arrest attention anywhere. It has the configurations necessary for an ascent from obscurity to greatness. This is partly due to the early-rising habits of four of his planets the morning he was born. They got the worm —which in this case were fame, honor and wealth. Five luminaries hanging over the earth and superintending his arrival, with Gemini on the ascendant, endowed him with talent, perseverance, ambition, an eager, scintillant mind, and proclivities for study; while the sun and Mercury, Charlie's ruling planet, having taken up their abode in his eleventh house as the most elevated planets in the horoscope, give great prominence and success in public work, and mental qualities of great strength.

He was born under the sign of the Ram, which gives him the hard head necessary to butt through all obstacles in life. Charlie should follow two or three different lines of business at the same time; in addition to picture producing, he should be speculating and investing, for much wealth and good fortune would come thereby.

THE moon has played him some rough tricks, but her consenting to look benevolently upon Jupiter, together with that planet's kindly regard for Venus and Mars, cause the accumulation of great wealth.

Charles has *by no means reached the pinnacle of his fame!* It is written in the stars that much more is to come in the same line of work. He will always do well in the United States, because of picking for a rising sign the same that govern this country—Gemini. Good success would await him, however, in his native land, on account of the predominance of Aries, the sign in which he was born. The Chamber of Commerce will be glad to hear that. It is a good horoscope for work in Southern California. The moon in Virgo and in the sixth house guarantees much good work in the west; and there are perhaps two or three hardened critics who will rise to remark, "Good old moon!"

The past year has been a very fortunate one for him. His health has been excellent, and the moon in Aquarius caused him to join new companies and societies, while this year it will bring him in touch with many new groups of persons and be auspicious for hopes and wishes. This year, 1923, and part of 1924 (on account of the progressed moon being in the ninth house) will be excellent for mental endeavors, is apt to bring long journeys, and will put Charlie in touch with deep philosophical (possibly occult) thinkers.

The first part of last October was but fairly good. But the latter part, and the first half of November (when Jupiter was in conjunction to the moon in the fifth house) showed promise for most matters—health, money, changes, business; while as to dealings with the fair sex—it was the month of Thanksgiving. The latter half of November and the first half of December, Jupiter was sextile with himself and consequently in good humor.

BUT the final half of December, Charlie begins to hit the slide. Life will be full of bumps until the end of next April. Things pick up, though, when Jupiter begins to transit the sixth house; this will benefit health and industry; and two years hence, when the sun enters Gemini, there will be a big shake-up in Charlie's life, and changes for the better. Which shows that it pays to stay on the good side of the stars.

Some high-lights from Charlie's horoscope follow:

He was born under the head sign of the fire triplicity, Aries, the sign of sacrifice. Aries natives are lovers of scientific thought, reason, philosophy; and educational pursuits; they are executive, earnest, determined to accomplish their resolves; they are leaders and always desire to dominate. They are generous, bright, magnetic, capricious and intuitive; they never back out of a fight, but are fickle, inclined to selfishness, and should not indulge in stimulants or rich foods. They should always follow their own intuitions, but are apt to become inflated with their success and reach a recklessness that leads to disaster.

Aries people are noted for having their own ideas of right and wrong. To others they may seem stubborn, and the only way they can be controlled is through an appeal to their

CHARLIE CHAPLIN has undoubtedly attracted *more feminine* hearts *than any other film celebrity. Among his* conquests, *the public press has* blazoned *the names of*——

Edna Purviance, his leading lady.
Florence DeShon, former Goldwyn player.
Clare Sheridan, famous sculptress.
May Collins, Broadway dance favorite.
Claire Windsor, film beauty.
Mildred Harris, his divorced wife.
Peggy Hopkins Joyce, connoisseur of fortunes.
Pola Negri, celebrated Polish actress.

Will the world's greatest comic mime choose *from this* array *a mate for his next march to the* altar?

When W

reason. They must do
thing in their own way.

Music has a tremend
appeal to them (well prov
in Chaplin's prolific genius
as well as dancing and a
forms of art and beauty.
Diseases go to their head;
worry producing severe
headaches; and harmony is
essential to their well-being.

No Aries person should
ever marry one born between
May 20 and June 21, April
19 and May 20; and mar-
riage with a person born be-
tween June 21 and July 22
can only be happy if there
has been a thorough spirit-
ualizing process in both na-
tures.

Mercury being in the
eleventh house gives him
friends that will be of great
assistance to him. Being in
the sign Aries gives very
strong brain power and great
endurance in thought and
study, but is apt to lead to
morbid sex thoughts. It gives strong
materialistic tendencies and special
business qualifications.

MERCURY, being in a good aspect to Mars, Venus and Saturn, will give a fondness for young persons, high ambition, fine mental abilities, an active spirit, steadiness, and good judgment.

Venus in Taurus makes the native idealize all matters pertaining to the affections, frequently giving an ardent love nature, but one not always enduring or constant. It gives a keen sense of pain and pleasure, strong likes and dislikes, a love of nature, and agricultural tendencies. Venus in the twelfth house makes few enemies and tends toward success.

The aspects of Mars and Venus in this chart give a fondness for pleasure and a Bohemian attitude toward life. The bad aspect of Saturn brings disappointment in courtship or marriage and grief through women. The aspect of Uranus makes the native skilful in the arts.

The sun in the eleventh house gives him notable friends; and in Aries, with the moon in Scorpio, gives positiveness, high temper and strong passions, and increases the liability to paralysis and heart trouble. This polarity results from the minds of the parents acting on the lower plane and being in a combative attitude toward the affairs of life.

The moon in the sixth house is bad for the health, giving bronchitis and internal troubles, and the native will probably die of kidney trouble. The moon in good aspect to Jupiter is one of the best indications in the zodiac for success, prosperity, and the acquisition of wealth.

¶ *Startling* predictions *in the movie world are* made *by the heavens. The astral* study *of the* careers *of Doug and Mary will* appear *next month. Do not* miss

Screenland

for February

Out January First

...ions, creating a constant desire for something beyond what has already been attained, both in work and in affairs of the heart. Such people usually over-estimate the object of their affection, and when they discover their mistake suffer keenly. It is hard for such a subject to come down to the realities of life, and the mind suffers a constant dissatfaction and groping after a difficult ideal.

Uranus in the fifth house denies offspring or dooms them to die young and in some extraordinary manner.

PLANETS in northern signs show that the native would be more successful in the north or northeast. The moon in Scorpio is an evil position, giving dangers in traveling, and being a malevolent indication for the mother.

This is the bare skeleton of Charlie's horoscope. The question now arises, with such adverse domestic configurations operating in the stars, who is going to be daring enough to share it with him? And if she does, will the next one be *the wife destined to die*, or to appear in the divorce courts?

May Bring *About*

2000 A. D.

—the screen ...

If you remember your ... you will recall that Nature occasionally amuses herself by producing a new type. For instance, should a goat be born without horns, this goat, when mated with a horned goat, would produce both horned and hornless progeny. The hornless goats would be a new and distinct genus among the goat family.

Similarly, it would seem logical and scientifically reasonable to argue that constant interbreeding among screen players, generation after generation, would ultimately produce a distinct race of actors, with highly developed dramatic instincts and with characteristics peculiar to their kind.

IT cannot be denied that screen acting is becoming more and more a family affair. Many of the most famous stars today are of the second theatrical generation.

Jackie Coogan, for instance. What part has heredity played in making Jackie the finished little actor that he is? Would he have the poise and dramatic genius if his father had been a clergyman or a bookkeeper, instead of one of the best soft-shoe dancers that ever worked in the "three-a-day"? ... sad-visaged youngster of the Keaton acrobatic troupe. Pa Keaton used to hit little Buster with everything but the kitchen stove, until the S. P. C. A. or the Humane Society would bring him on the carpet for abusing the child. They never could find a bruise on the boy, however, he took his acrobatic falls so lightly. And now that Buster is the father of a bouncing baby boy, it will be of interest to note the tendencies of the third generation of Keatons. If heredity has anything to do with it, the little Buster should be born with the close-up complex.

BERT LYTELL was brought up in a dressing-room trunk, another stage child. His father and mother were both stage folk, and little Bert used to earn his pocket-money by appearing in occasional child roles. Then there is Wally Reid, son of Hal Reid, the actor; and Mary Pickford, whose mother was a Canadian actress and who was herself a child actress, and a score of other film favorites of today.

Stan Laurel, Metro comedian, is the son of a Scotch theatre owner.

It would be interesting to contemplate Hollwood in the year 2000. Dur- ... century four generations of ... stars would have been born and ... in the very light of the Kliegs. From father to son certain dominant characteristics of the actor would have been handed down. They would be born with the lure of the camera.

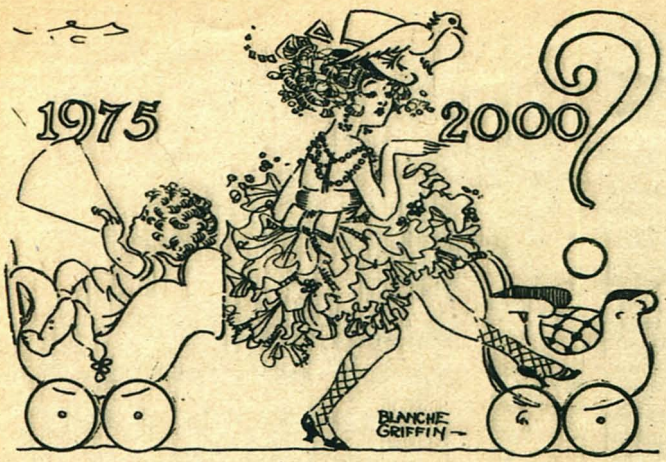
What characteristics would these Hollywood folk of that far-off day possess?

Enlarged lachrymal glands, doubtless. After generations of emotional scenes before the camera, the persecuted heroine of the year 2000 will need neither glycerine nor the hidden onion in the hankie to produce copious tears on demand.

Cupid-bow lips, perhaps. It may even come to pass that, after ancestral use of grease-paint, mascaro and lipstick, the cinemese will be born with a No. 4 complexion, naturally blackened brows and carmined lips.

When a baby boy in Hollywood, Anno Domini 2000, throws aside his rattle and vociferously demands a toy megaphone, make no mistake about it. He is a Griffith in miniature. If he evinces undue interest in bathtubs, he has a C. B. complex.

CONSTANT delineation of certain roles must inevitably react upon the character of the actor, in the second or third generation. Today the most



¶What Will Our Fifth Generation of Movie Actors Look Like?

a Strange New Race *of*

villainous "heavy" may be as a nestling dove in the bosom of his family. But after several generations of villainy, not so. The year 2000 will see the "heavy" a villain in deed. It may even be necessary to keep the villains under surveillance, outside of working hours. How quaint to picture a casting director calling up the warden of the Hollywood Home for Heavies, saying: "Send me up six whiskers and a one-eyed Mexican. Make 'em hard."

But consider how noble the heroes would be, how virtuous the heroines!

The question of temperament brings up a fascinating problem. If you are a reader of the Sunday supplements, you may have noticed that one artist in a family is often one too many for domestic harmony. When *two* artists are numbered in a family, the neighbors move away. But ponder, the while holding your breath, the situation of a *family* of artists, the children and grandchildren of artists. Consider the heaping up of temperaments throughout the generations! It would truly be a case of the survival of the fittest.

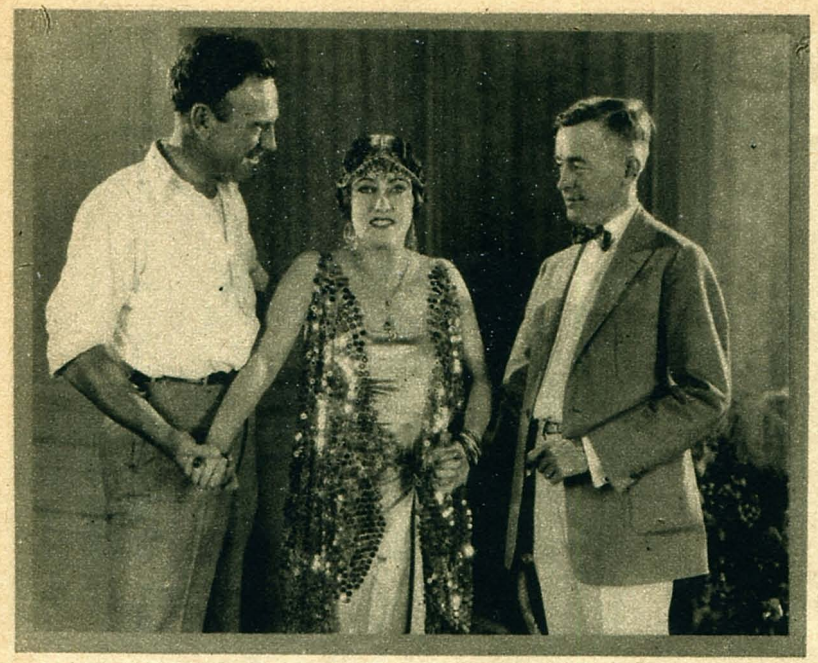
THE eugenist should delight in the prospect of felicitous combinations resulting from the intermarrying of the screen folk. The flappers of the year 2000 may yet palpitate over a matinee idol with Herbert Rawlinson's blond curls, Jack Mulhall's beautiful profile and Richard Dix's dimple. Or consider the possibilities opened up by the marriage of a descendant of Rodolph Valentino with a granddaughter of Pola Negri!

But there is a darker side to this question. What a tragedy, think you, should a granddaughter of Will Rogers inherit, along with her grandfather's bowed legs, his proclivities for the Follies!

Hollywood of 2000 A. D. will be an aristocracy, if surnames have aught to do with it. Nary a common or garden variety will disgrace its Blue Book. When Smiths become Pickfords and Farnums and Rubens, when Appels become Lees, then, after several generations all trace of the proletarian origin will be forgotten as completely as last year's matinee idol.

ONE characteristic it is certain will distinguish the screen actor of 2000 A. D. He will be generous to a point of communism. Even today this trait is most marked. No appeal for a worthy cause ever falls on deaf ears in Hollywood. Intensified through four generations, the screen actor will be a lovable person indeed.

Surely, Hollywood a hundred years from now has its possibilities. What a pity none of us will be here to see it!



¶ *The young man dividing his attention between* Gloria *and a* cigar *is Monte M. Katterjohn, who was a scenario writer* fourteen years ago, *when both the profession and Miss Swanson were in* pigtails. *At the left of the picture is Sam Wood,* producer-director.

Are Holly Writers

¶ *From what* levels of life *Read* how *one hundred to success on the* slippery *then* judge *for yourself.*

By Patrick

EVERY little while somebody writes a piece for a newspaper or a magazine, asserting that the moving pictures would be *better* if the men who *write* the scenarios were of a higher order of intelligence. Men and women, influenced by these criticisms, come to the studios to volunteer to take the places of the incompetents. Maybe they could do the work more capably than it is being done. Maybe they could not. There is no way of knowing, because the number of them who are given a chance is negligible. More would be hired if they could only show that they had done something that would justify their employment.

Let's see what those whom this army of volunteers would replace have done, who they are, where they came from, how they got in.

C. GARDNER SULLIVAN, who sold his first scenario for twenty-five dollars and who now draws *two thousand dollars a week* from Thomas H. Ince, was a reporter in New York, whither he had gone from the University of Minnesota. He's still under forty and until he went into the pictures had done no writing except for newspapers. Rupert Hughes, another top-notcher, who, like Mr. Sullivan, dictates his stuff, had written novels and plays. He is a Yale man who got much of his Irish material at first hand while serving as an officer in the Sixty-ninth, New York's crack Irish-American regiment.

Jeanie McPherson, who writes the scripts that C. B. De Mille directs, was in musical comedy, having helped sing *Hello People, People, Hello,* in *Havana,* and also was in *Strongheart,* which was written by William De Mille. She has not been writing so long as have Frank Woods, Mary O'Connor and Monte M. Katterjohn, who may justly be described as pioneers. Mr. Woods, who was one of the authors of *The Birth of a Nation,* had been on the staff of the Dramatic Mirror, Miss O'Connor, who is now in charge of Lasky's story department, had been in the newspaper business, and Monte Katterjohn, whose *The Flame of the Yukon* was one of the big pictures of the screen, is one of the innumerable host of Indiana authors. He was writing scenarios as long ago as 1908, at which time he also was issuing the first magazine ever published in the interest of writers for the screen.

¶ *Mending of* socks *is not the line of Ouida Bergere,* wife *of George Fitzmaurice, celebrated* director. *She* writes *his screen plays. She is shown here in the* seclusion *of a* suite *at the St. Francis Hotel, San Francisco, where she went to* bury *herself in developing a* powerful drama.

International photo.

ANOTHER Indiana author is Leroy Scott, who, after having been assistant editor of Woman's Home Companion for two years, took to writing *crook* stories! Another is Tom J. Geraghty, who once edited the Rushville Republican, and then became a reporter on the New York Herald. Luther Reed, whose wife is Naomi Childers, was on the Herald at the same time, and so was Randolph Lewis, who collaborated with Rudyard Kipling on the scenario of *Without Benefit of Clergy.* So was Harvey Thew and so was John B. Clymer.

Ouida Bergere, whose husband, George Fitzmaurice, directs the scripts which she writes, was a successful actress before she began to write for the pictures. She is from Arkansas, as is Louis Duryea Lighton, who, with his father,

wood SCENARIO LUCKY?

do the* screen authors *come? and fifty of them* climbed *ladder of movie* fame *and

Tarsney

¶ *Bob Wagner, artist-author-scenarist, Agnes Ayres, Paramount star* and *Herbert Fressen, noted German* author. *It will be* noticed *that Mr. Wagner appears in his* coat sleeves. *On the studio lot, this is a* badge *of staff* employment.

W. R. Lighton, wrote the *Billy Fortune* stories. Louis Lighton's wife is Hope Loring, who was so anxious to get into pictures that she quit a six-hundred-dollar-a-week job dancing at Rector's in New York to accept twenty-five dollars a week as a scenario reader. Now she writes them and earns as much with her head as *she once earned with her feet.*

BRADLEY KING is not a man, as many people suppose, but is a remarkably attractive young woman. She was educated in the Convent of the Sacred Heart at Albany, N. Y., began to write for the magazines, and was induced to write for moving pictures by her friend, Mrs. Kate Corbally. Frances Marion drew pictures for magazines. June Mathis went on the stage when she was a child and had become a leading woman before she tried her hand at free lance scenario writing. Ann Maxwell was in the real estate business, and Mary Murillo, who was born in England, was educated *in a convent. She wrote some* of the masterpieces in which Theda Bara became a household word.

Jack Cunningham was a New York reporter, and Ralph Spence had a newspaper of his own, he having conducted a daily in Houston, Texas. Arthur F. Statter was an assistant United States Treasurer during President Roosevelt's administration, and Paul Schofield also was in the government service, as was Emmett Campbell Hall, who was connected with the Department of State. Jasper Ewing Brady once got his pay checks through the War Department. He was an officer in the United States Army for fourteen years.

Anthony Paul Kelly, who wrote the scenario of *Way Down East* and who also wrote the play *Three Faces East*, was once a reporter in Chicago, in which city E. Richard Schayer once a leading man, put aside grease paint in *favor of a reporter's badge.*

In the same city H. Tipton Steck attended a business college, and in New York, Joseph Franklin Poland was in business in Wall Street. Karl Coolidge, who was born in Scranton, Pa., a city which is notable also as the birthplace of John Blackwood, was once an entomologist. He once wrote fluently about bugs, and J. Grubb Alexander, who also is from Scranton, wrote just as fluently about bacteriology. Mr. Blackwood once managed Mrs. Leslie Carter.

NOR is Scranton the only town that has produced more *than one scenario writer.* Eustace Hale Ball and Oscar Eagle are natives of Gallipolis, Ohio, and C. Gardner Sullivan and Harvey Thew are the source of as much pride to the citizens of Stillwater, Minn., as Anita Loos and Ruth Ann Baldwin are to San Diego, Calif. They all began their writing careers in the newspaper business. Miss Loos' husband is John Emerson, the director, and her father also writes scenarios. Gertrude Andrews' nephew, Rowland Lee, is a director, and Marion Fairfax's husband is Tully Marshall, the actor.

Waldemar Young, like Heywood, Broun, was first a sporting editor and then a dramatic editor. But Broun never was an actor. Wally was. He appeared on the Orpheum Circuit in a sketch of *his composition, whereas Eugene B.* Lewis did not sell his newspaper in Idaho and go on the stage until he could appear in a play written by William Shakespeare and directed by Jimmie Cruz. Arthur B. Reeve, of *Craig Kennedy* fame, was a lawyer in New York, as was Elmer Rice, whose name was once Rezenstein. William (*Continued on Page 65*)

¶ *A* corncob *pipe, the solace of a* sagebrush *philosopher, is the* inspiration *of Walter Woods, who in* dress *and* manner *ignores the* glittering *veneer of* movie life.

Photo by Freulich.

STRAIGHT from Hollywood!

¶ *Lively* paragraphs *of gossip* about *and* by *the stars.*

Photo by Spurr.

¶ *Rivalry between Cecil B. DeMille and Erich von Stroheim was announced in the form of race results at a recent Wampas banquet, as follows:*

"C. B. leads Von by a bathtub and two bedrooms."

¶ *While he was addressing a Los Angeles theatre audience, Walter Hiers, the Paramount comedian, informed them that movie-making has finally become the fourth greatest industry in America.*

"It may become second some day, but it will never be the biggest. Bootlegging will always be first," Walter said.

A VINE-CLAD cottage in Culver City appealed to the artistic eye of Director Mason E. Hopper. He asked the owner if he would rent the place for a few scenes.

"Sure," said the man, "you can use it for nothin' if you give the front porch a new coat of paint."

"But if we paint the porch we will have to tear down the vines, and they give the effect I particularly want," patiently explained Hopper. "Let me shoot the place and paint it afterward."

"Nope. Paint; then shoot," insisted the owner.

A half hour later it was agreed to "shoot first" and paint the entire house afterward. Hopper is still wondering if he made a good bargain.

A CRUEL rumor has circulated to the effect that Bull Montana had to leave New York for Southern California.

We asked Bull's press agent why.

"Because he couldn't find a pair of earmuffs to fit him," we were told.

WITH *Merry-go-round* half finished, Erich Von Stroheim suddenly resigned from Universal. Differences arose over high costs of production, it was announced at Universal City. In the meantime, another director is proceeding with the picture, the original title of which was *Reigen*, which means, freely translated, *Ring Around the Rosie*. The ring consists of five men and five women who successively fall in love with one another. The high spots in the written story consist of a series of little stars. It will be interesting to see how "Mr. Von" has photographed the asterisks.

RADIO programs are attracting the talents of picture folks. Rupert Hughes lectured one night on *How I Started in the Movies*. Clara Kimball Young recited a children's bedtime tale. And on a later occasion a "funologue" by Larry Semon and his leading lady, Lucille Carlisle, was broadcast. Plans are being attempted to hook up the ether to Hollywood's next lively divorce suit.

THIS happened while a party of tourists were boulevarding, taking in Southern California. In the party was an extra girl, who acted as guide. They motored past *The Plantation*, an artistic colonial style roadhouse.

"Is that George Washington's home?" somebody asked.

"I don't know," the young lady responded. "I've only been in pictures two weeks."

A HOLLYWOOD man, Will Denny, has left for Africa to film scenes of gorillas in their native habitat. This in no way implies censure as to the quality of work being done by our leading western stars.

AN event which will assume the aspects of a national exposition is being planned by the Motion Picture Producers' Association, to take place in June, 1923, in celebration of the centennial of the Monroe Doctrine. All the old-timers in the film colony are enthusiastic over the prospect. Although a little foggy in the matter of political history, most of them remember one Judge A. S. Monroe as the Los Angeles County leading ex-divorce court judge.

THE Hollywood branch of the Actors' Equity Association gave a benefit performance one night at the Hollywood Woman's Club house.

Bebe Daniels, Wanda Hawley, Fred Niblo, Tully Marshall and Theodore Roberts took part. Bebe Daniels was guilty of the following:

Bebe: "I have just been to a wooden wedding."

Wanda: "How come, a wooden wedding?"

Bebe: "My sister married a Pole."

THE lure of the silver screen extends even to the ends of the earth. At the Studio Club, the home of ambitious young girls connected with the pictures, there are three girls from London, one from Vienna, one from New Zealand, one from Norway, two from Australia, one from Mexico and one from Russia.

THE GIRL WHO MAY SUCCEED GLORIA SWANSON

¶ *If* Dame Rumor *is to be* credited, *the famous* screen villain, *Wallace Beery, Gloria Swanson's ex-husband, will* make *Rita Gilman, a Hollywood* actress, *his next* bride. *Witzel Photo.*

HAROLD LLOYD is putting the last touches to his newest picture, as yet untitled. He plays the part of a department store clerk. If the scene we saw filmed, in which he is torn to pieces by a crowd of bargain sale shoppers, is a true sample, the picture will be alive with humor. It has some of the thrill stuff in it that made *High and Dizzy* such a hit. And as everyone knows, when Harold does thrill stuff, he does it himself without doubles and without fakes.

WALLACE BEERY, one of the screen's most villainous "heavies" and Gloria's first ex-husband, is rumored to be about to take to himself a second wife, Rita Gilman. Miss Gilman, a Hollywood girl who has done small bits in pictures, has also had matrimonial experience, having just recently secured a divorce decree from her husband.

THEODORE ROBERTS is doing wonderful acting in William de Mille's dramatic sensation, *The Man Higher Up*, on the Orpheum circuit. Mr. Roberts' delightful personality never fails to go over big with audiences and to win sympathy for Hollywood and for motion pictures. Perhaps this is why Mr. Lasky released Roberts for sufficient time to cover the Orpheum circuit. Hollywood, as Mr. Lasky perhaps knows, needs sympathy. It has ours.

WHEN Bill Hart reached a point of convalescence where he was permitted to sit up in bed, a friend predicted a reconciliation between the two-gun actor and Winifred Westover, his bride of a year. Hart was confined at his de Longpre avenue home in Hollywood and the Hart baby was born at Santa Monica at the seaside home of the mother, fifteen miles away. The only communication between the separated couple has been the reading of statements of their respective physicians in the daily papers.

THE wife of one of our leading western characters alleges that he dragged her out of bed and shot at her with a revolver. The fact that the lady survived to file a divorce complaint indicates that her absent-minded spouse must have fired blanks.

BEFORE his profile became in demand among the studios, Milton Sills was being educated for the ministry at the University of Chicago. Consequently, when called upon one Sunday to take the pulpit of the Wilshire Congregational Church in Los Angeles, Sills delivered a powerful sermon on the virtues of courage and kindness, secondary, he said, to the virtue of sex as exploited by the photoplay.

SILLS' sermon reminded luncheon table circles of a famous speech of one of Hollywood's famous authors, which was made in a small community which the speaker wished to laud. In so doing, he committed one of those dreaded *faux pas* of public

"Bad" Films Prove People Are "Good!"

speakers by reversing a significant phrase as follows: "And I pay tribute to the valor of your women and the virtue of your men."

HAROLD LLOYD is the latest star to join the ranks of business men. Harold and Lewis Lewyn, director of Screen Snapshots, are partners in a Hollywood foothills realty tract. With every deed they are throwing in free a grand view of a landscape sweeping from downtown Los Angeles to the sea, fourteen miles away. Harold has to do something to make both ends meet, because *Grandma's Boy* hasn't yet cleared more than a measly $400,000.

RUTH ROLAND is one of the picture colony's greatest landowners. They say that to ride along almost any street in Hollywood with Miss Roland is like touring in a rubber-neck wagon, for with both hands the serial star keeps busy gesticulating from left to right as she says: "This is mine and this is mine and that is mine," etc.

MAJOR RUPERT HUGHES, author and Goldwyn director, is perhaps the kindliest of literary celebrities when importuned for citicism and advice by amateur writers. An aspiring young lady novelist recently gave him a five thousand word hunk out of her maiden novel, asking for criticism. The major made marginal notes with a lead pencil, and when the script was returned to the hopeful author she found that his comments almost equaled the length of the original story.

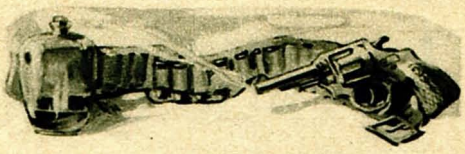
A YOUNG leading lady resigned an enviable role opposite a popular male star because he shocked her one day when they lunched together by noisily devouring a plate of mountain trout, heads and all.

LON CHANEY is so popular as a portrayer of unusual characters that his time is engaged by various movie companies for a period of four or five

¶ *"What* would we do *were our imagination* limited *and* repressed? *What* would we do? *We* would *fall in line with the addicts of* drugs *and* alcohol *as a sort of* merciful escape *from our merciless existence!"*

This is the startling *new diagnosis of America's new disease,* drama erotica.

One of Twenty Big Feature Stories in *Screenland* for February *out January first*



months ahead. At $1000 a week —his reputed salary — making terrible faces should be "the fondest thing he is of", as the "cullud folks of Bummin'ham" say.

WHEN celebrity meets celebrity —they pull hair. Vera Gordon, celebrated Jewish character actress, whose accent is charmingly foreign, but who can read press notices at a glance, says of Pola Negri's well-advertised lack of familiarity with the English language: "Don't let her keed you! That woman can spik English as vell as I can, if nod better. This interpreter stuff is the bunk!"

EVER since a certain beautiful ex-Follies girl, sued for re-possession of an automobile by a former admirer, answered sweetly that the paltry little twelve thousand dollar car was a birthday gift, other more-or-less beauties have been trying the pretty little skin game. A certain well-known wig-maker is the latest victim. The vivacious, high-spirited star of a late classic on the evils of modern tendencies to speed, etc, is said to have ordered a very expensive wig, to order, of course, and then refused payment on the ground that it was a gift from the infatuated wig-maker. Since the wig-maker himself took the measurements of the lady's head, the star's story is a trifle weak in spots. For—have you ever seen a beauty with her hair slicked back, ears exposed, forehead bare? Quick, the smelling salts!

IT'S really dreadful the way the daily papers just won't let the Harts live apart in peace. At least three Los Angeles reporters have been assigned to effect a reconciliation between Bill and Winifred, and the stubborn things simply haven't reconciled worth a darn at date of writing. What shocks the public so is that the well-known movie formula has failed so completely in this instance—the babe in the mother's arms, tears on Daddy's strong face, "all is forgiven—come to my arms" —you know. And yet there are those skeptics who will say that this whole blamed Hart row is for the purpose of publicity! But if the Harts don't go back together, there are some swell reporters doomed to walk the weary.

WILLIAM DESMOND TAYLOR'S press agent in the Great Beyond is certainly a busy little chap, for the papers are still dished out a bi-weekly murder solution, heir or heiress story. The latest claimant bases his pretentions to a slice of the Taylor fortune — only twenty-five thousand dollars—on the slant of his eye. He probably got that way cocking one eye at the fortune and the other eye at threatened notoriety.

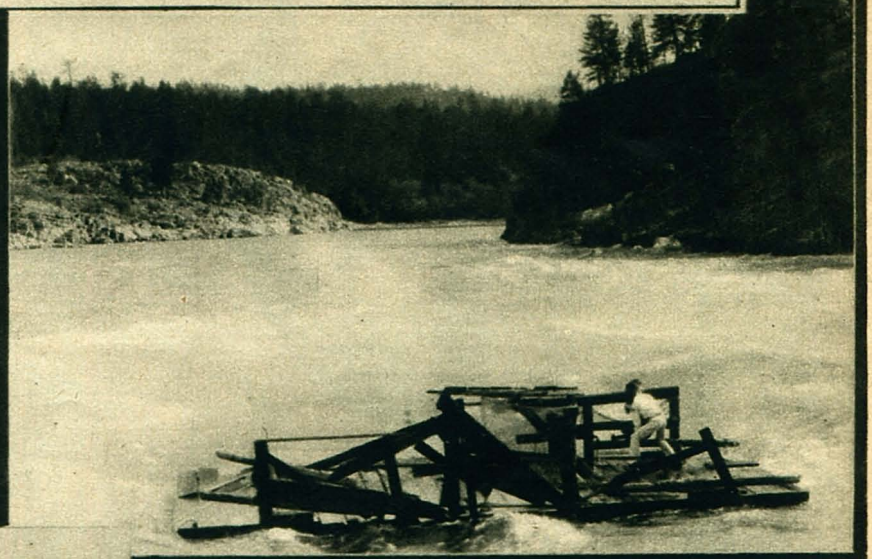
A CONTINUITY turned out by one of the high-salaried writers at Lasky's read: "Lord Cyril scowled with a snort." Another masterpiece solemnly asseverated that the hero went to the window and drank in the landscape. Each situation must have given the director quite a strenuous day.

CAUGHT *in the* Act

¶ *Unusual* Photographs *that* Show *Movie Scenes Not Seen in the* Theatres

WHO WANTS TO BE A MOVIE ACTOR?

¶ *The first picture on this page shows the imposing battery of cameras used in filming the thrilling falls scene of* Quincy Adams Sawyer. *The second picture shows the* raft, tossing *in the rapids and being drawn toward* destruction *with its human cargo. The third picture shows the raft* lodged *against a* shoal *on the* brink, *where it was drawn from mid-stream by a fragile cable. In the last picture,* John Bowers *and* Blanche Sweet *are shown, reaching* safety *on a* ledge of rock *just before the raft* dashes *over the falls. Metro promises that this will be the biggest water thrill since Griffith's ice jam scenes in* Way Down East.



HIRE AN ORPHAN ASYLUM

¶ *When a bunch of youngsters were needed for a picture starring* Lew Sargent, *a fertile-minded casting director killed two birds with one stone by giving the* waifs *of an* orphan asylum *a* happy day's *outing, during which they all became movie actors.*

THE SHEIK

¶ "Valentino *wasn't the hero in* Blood and Sand," *said Will Rogers at the Follies. "The real* hero *is the* fellow *who* held *back the bull!" Rodolph got a laugh out of this sally, himself, while in New York, where he complained in court that he* had to pay *a toreador* $50 a week *out of his own pocket to teach him to* bull-fight.

International photo.

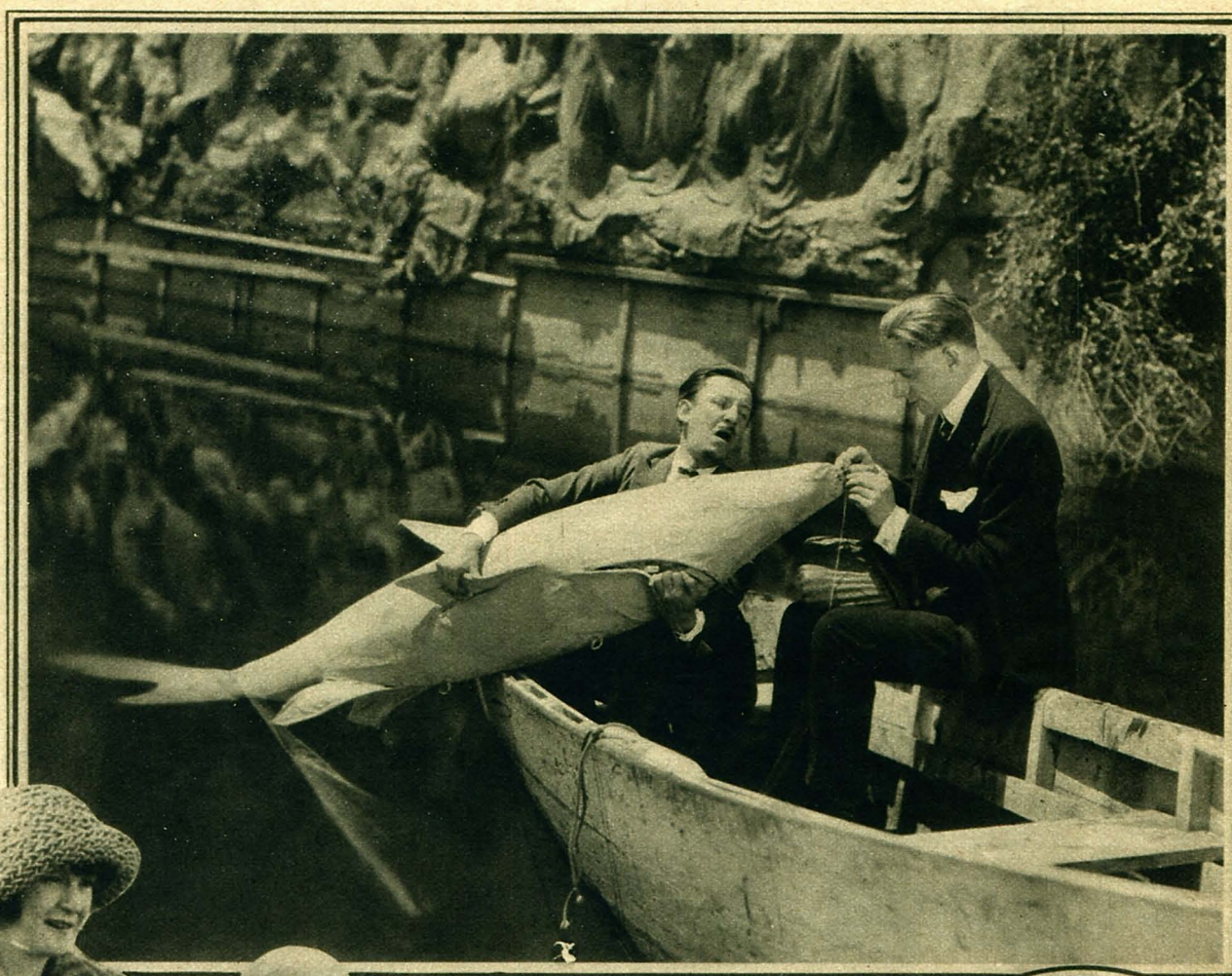
THE SAD MAN OF HOLLYWOOD

¶ Baby Joseph *shakes a mean fist at the camera as* Buster Keaton *and* Natalie Talmadge, *mother and daddy, halt for their son's first "close-up."*

International photo.

ROUGHING IT BEFORE THE LENS

¶ (*Left*) Bill Duncan, *the Vitagraph star, on location in Northern Oregon, tried to strike a pose like the* flapjack miner *on the billboards. The whiskers and coffeepot are real.*



HUMOR'S PENALTY

¶ *The man about to sneeze, owing to the* dust kicked *up by the man-eating* shark *in the terrific battle with its captor, is* Tod Browning, *director; while the preoccupied gentleman is none other than* H. C. Witwer, *the famous humorist.*

STAR GOES TO LONDON

¶ *(Left)* Mae Marsh *and her baby daughter on shipboard. They are now in* England, *where Miss Marsh is doing a series of special pictures.*

International photo.

FISHING FOR FAME

¶ *(Right) This is how* Patsy Ruth Miller *won success in the movies, she says.*

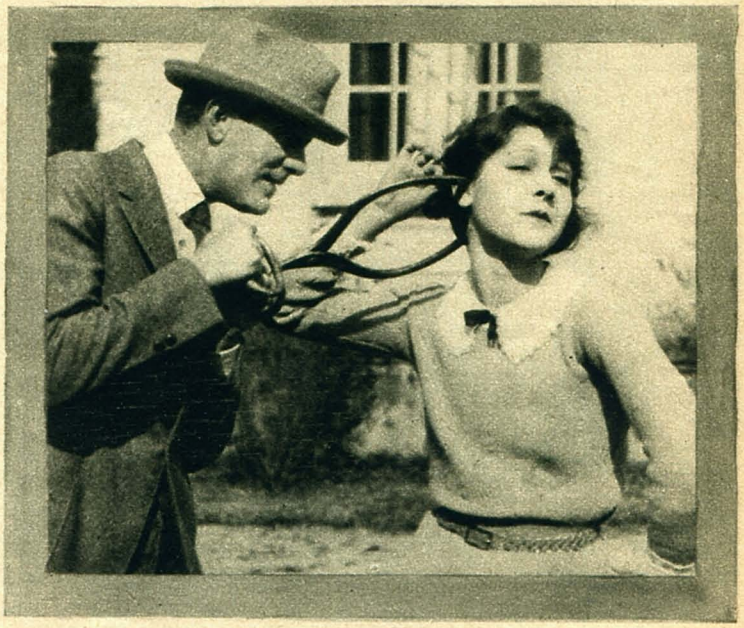
WHEN DIRECTORS WORK

¶ *A fire at Universal City destroyed the only print of* Under Two Flags. *So Director Todd Browning, for the second time, found it necessary to sort out the 180,000 feet of negative and reassemble the picture.*

THE ARLISS FAMILY

¶ *A Screenland photographer greets* George Arliss, *the screen star, and his wife on their return from a visit to Arliss' homeland,* England.

International photo.



A CRUEL PARENT

¶ Patsy Ruth Miller's *cruel father used a pair of* ice tongs *to pierce his daughter's dainty Goldwyn lobes for earrings.*

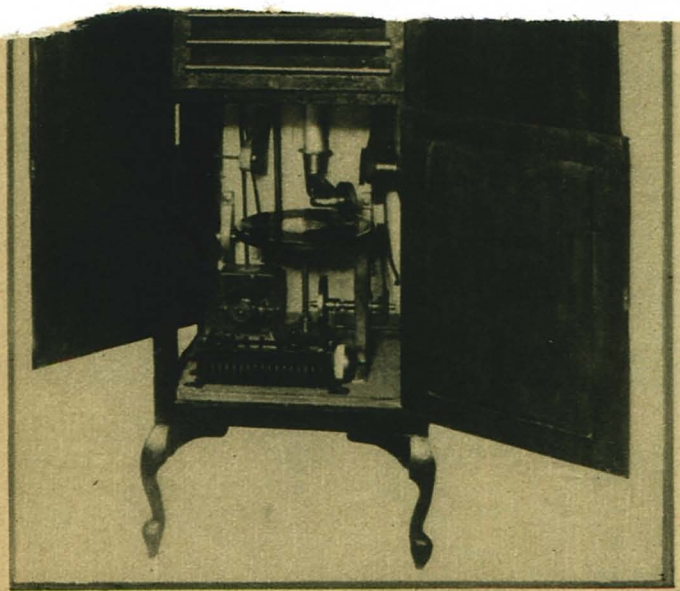
REVEREND GROUP VISITS MOVIELAND

¶ *Members of a ministerial convention paid a call on* Gladys Walton, *who showed them the sights in studioland and explained that* emotional music, *played on the sets, was not for the purpose of entertaining the actors, but to* inspire *their work.*

ART'S STERN REQUIREMENTS

¶ *Director* John M. Stahl *rehearses* Edith Roberts *in a scene for the instruction of Cleo Madison and Helen Lynch. You have read that sometimes directors have to* rehearse *and re-take a* scene *like this* seventeen *times or more and now everybody knows why.*

S IN THE MOVIES
ontezuma's castle, an almost inac-
n for Hoot Gibson's *latest west-*
the foreground. *Universal photo.*



A HOME FILM SHOW
¶ *This device is the invention of an Englishman by which he expects to* co-ordinate *the* music *of a phonograph* with film plays, *so that they may be shown in a private home at small cost.*
International photo.

MODERN SHERWOOD FOREST
¶ *From the roof of the* Ritz Carlton *hotel flew an* arrow *and it struck a* Gothamite *on the street below. Later it transpired that* Doug Fairbanks *had been indulging in archery practice—that was all.* *International photo.*

GREASE PAINT SOCIETY

¶ *An interesting* unconventional *glimpse of a part of the magnificent ballroom set in* His American Wife, *Gloria Swanson's next picture. More than* 300 actors *appeared in the scene when the orchestra struck up a jazz tune and the cameras began to grind.*

Paramount Photo by Keyes.

KILT COMEDIAN IS CURIOUS

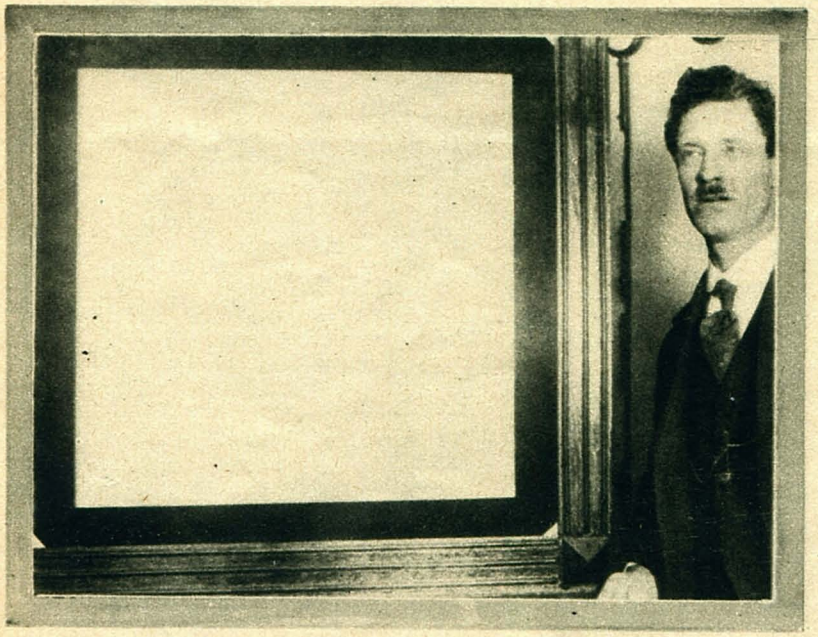
¶ Sir Harry *and* Lady Lauder *may associate with the films, it was rumored on the latest of their farewell tours of America.* *International photo.*

ANOTHER CLIMATE STORY

¶ "Mike," *who played several seasons with* Laurette Taylor *in her stage production of* Peg o' My Heart, *had always been a faithful and irreproachable supernumerary until Miss Taylor brought him — or her — to Hollywood to appear with her in the film version of her success. Two weeks in Hollywood and "Mike" announced twins.*

HOW CAN YOU TELL A STAR?

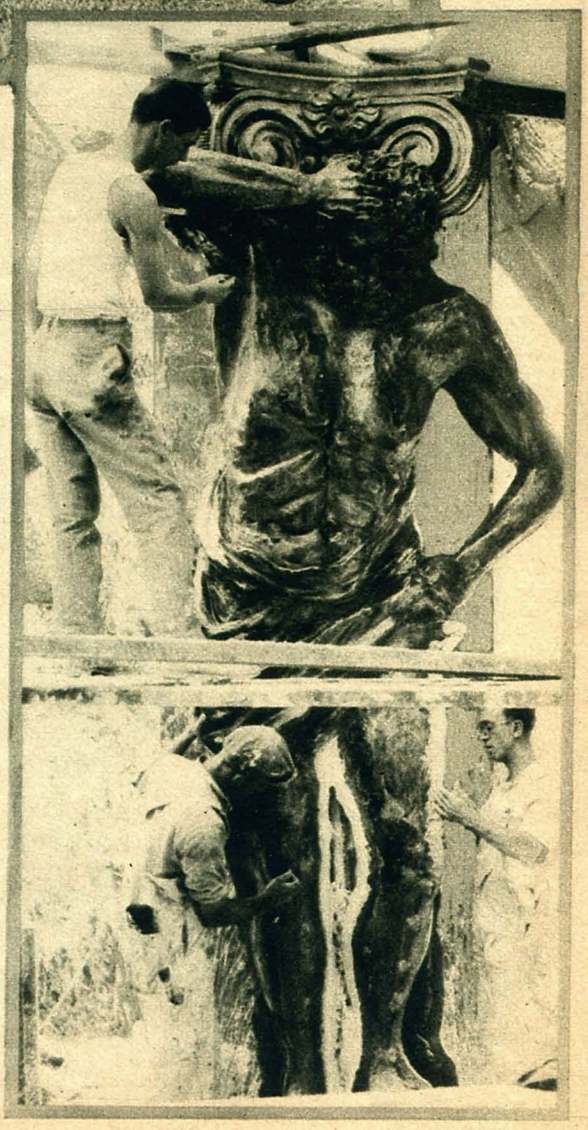
¶ *In the flesh a* star *seems quite like a plain* human being. *Unless you knew that this group was composed of F. J. Godsol, Goldwyn president; Douglas Fairbanks, Marshall Neilan and Abraham Lehr, Goldwyn production superintendent,* which *would you believe was a* famous actor?



DAYLIGHT MOVIES

¶ *If this inventor (A. E. Ryeland) succeeds, his* daylight movie plan *will do away with darkened theatres. The screen is illuminated by a* 1000-candle power *lamp, almost equal in intensity to the direct rays of the sun.*

International photo.



PLASTIC ART IN MOVIELAND

¶ (Right) *A corner of a temple set to be seen in* von Stroheim's Merry-Go-Round *suggests* massive *backings like those seen in old-world pictures.*

HOLLYWOOD CALIFORNIA
SCREENLAND

High Life In Hollywood

¶ "Charles Ray as Thisbe in A Midsummer Night's Dream."

¶ The Play Hour of the Playfolks

By Isabel Percival

ger in his heart. "Come, trusty sword!" carols "Thisbe" in relief, and plunging the blade under her left arm, she expires in a series of convulsive backflops upstage.

Any worthy charity invariably brings a most generous response from the screen folk, and at this charitable benefit every star of any magnitude in Holly- [illegible] at the per-

"Puck" as ever scampered before the footlights was Viola Dana. Viola got a great hand and had the audience with her to a man. In fact, the Flugrath family did itself proud that night. Shirley Mason, the party of the second part, made a most appealing "Hermia."

Wallace Reid was down on the program as a captain of the legionaires. But evidently Wally considered that his spear-carrying days were over, for he did not show up. The flappers, thus robbed of [illegible]

¶ *Harold Lloyd entertained the "Us Girls" Club. Left to right—Lois Wilson, Virginia Fox, Claire Adams, Mildred Davis, Vola Vale and Patsy Ruth Miller.*

her little bouffant costume of yellow tulle, the audience murmured with delight.

Charlie Chaplin did not appear on the stage, but he directed the orchestra during the *entr' act*, with sundry wavings of hair and baton, while the audience cheered and craned necks to discover who was the ermine-wrapped lady who came with him. Charlie bowed graciously, in response to the cheers, and scratched his nose with the baton.

At a quarter of one, the seventy-foot curtain fell for the last time, after a curtain speech by Daniel Frohman, beloved president of the Actors' Fund, and the crowds, cheering, rose stiffly from the expensive but austere camp chairs, and went out into the night to struggle with embattled street-car conductors or to "bum" rides from plutocratic friends with machines. It had been a very large evening, indeed.

Girl Stars Compliment Mr. Frohman

COUNTED among the blessings bestowed upon Daniel Frohman during his recent visit in Hollywood, was the attention showered upon him by a coterie of beautiful young stars of the Junior League.

At a charming little dinner given in his honor at the home of Mrs. Tully Marshall (Marion Fairfax), a group of rare buds who were guests included Miss Bessie Love, Miss Edith Roberts, Miss Patsy (*Continued on Page 74*)

The Magic Power of A Few Little Lines

Have you ever noticed a cartoonist draw? A short line here. Another there. A small curve. A splash of shading—and you have a wonderful picture! It was all so easy—because he knew how—he knew which lines to use and just where to put them. Through this New Easy Way to Draw you too can learn the Magic Power of a Few Little Lines and how to make big money in drawing them!

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This amazing method has exploded the old idea that talent is an absolute necessity in art—that "it's all a 'gift'." *Just as you have learned to write, this new method teaches you to draw. We start you with straight lines, then curves. Then you learn how to put them together. Now you begin making pictures. Shading, action, perspective, and all the rest follow in their right order, until you are making pictures that bring you from $50 to $500 or more.* Many artists get as high as $1,000 for a single drawing.

Big money is gladly paid—and big money is waiting for anyone with foresight enough to prepare for this pleasant profession. Through our new easy method of teaching, YOU can earn big money as an artist, **regardless of your present ability.** Mail coupon today for interesting booklet telling all about it.

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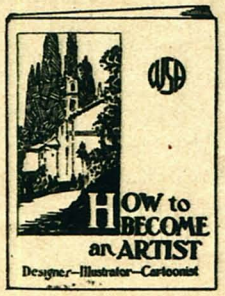
An interesting and handsomely illustrated booklet, "How to Become an Artist," has been prepared and will be sent to you without cost. It tells how you can easily become an artist in a few minutes' daily spare time and at the cost of a few cents a day. Explains about this amazing method in detail. Tells of our students—and their wonderful progress—and how we can qualify you for a high-salaried artist's position. Booklet gives full particulars about our "Free Artist's Outfit" Offer. This booklet will be sent free, and without obligation. Read all about this amazing New Easy Way to Draw and how you can quickly learn, at home in spare time. Fill out the booklet-coupon now. Mail it TODAY.



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THEY tell that one time while Rex Ingram was filming *The Four Horsemen* at the Metro studio, a squad of extras hired for a military scene, and new to the place, reported for work at the casting office. They were told Ingram was shooting on the "next lot," and started off. Two hours later a frantic call from Ingram for his extras disclosed the fact that they had not arrived at his set. A searching party was quickly formed and fifteen minutes later the extras, weary and peevish, were found wandering desperately through a maze of sets a quarter of a mile away. After that they instituted the guide system at Metro.

Which is supposed to break the news gently that the monster Metro plant fronting on Romaine avenue, where the two colonial entrances can be seen, is one of the biggest in Hollywood, covering something like eighteen acres and flung over four city squares. And Hollywood squares are oversize.

The left-hand entrance formerly led into the publicity department, but that was in the good old days when the Bell-Howells were humming in batteries and every stage was drowned in the blue-white flood of the Kleigs. Now with a tranquil pace settled upon Hollywood, the publicity writers are housed more compactly beyond the left-hand entrance, in the long, low building which touches Cole avenue, and also contains the business offices and scenario row.

©Photo by Wm. Cross.

WHEN you walk up to the main entrance these days you find a sign hanging on the door to the effect that "This entrance is not in use, enter by the Cahuenga avenue entrance." No one seems to know just why the main entrance isn't in use, but then, things aren't explained around a studio — they're just accepted. So going around to the Cahuenga avenue entrance you enter the casting office, where a non-committal individual seated in a chair regards you through a grated window with profound suspicion, and if you succeed in convincing him you are all right, lets you in; whereupon the guide takes you in hand, inquires your particular business and conducts you to the spot where that business may be transacted.

DIRECTLY back of the business offices you see two low buildings shaded by a tree. These are the dressing rooms. One long room for the extras, with benches and mirrors and no privacy to mention, and in the building directly under the trees are the stars' dressing rooms with privacy galore, where one steps with proper hushed reverence and where such folks as Laurette Taylor, who is just finishing *Peg o' My Heart*, dons the grease paint. And they do tell, you know, such things about her and her temperament. Why, she would fly into a fit of temper and upbraid some player before the whole community if his or her makeup didn't suit her, or something. But then, one's (*Continued on Page 72*)

The Editors' PAGE

Myron Zobel, Editor — Syl. MacDowell, Managing Editor

THE test of editorial skill is the ability to find common denominators for the integral fractions of human experience.

Hollywood is full of these little broken numerals, these odd little quips and quirks of humanity. It is the editor's duty to transcribe them into a language that is common to us all. He is an arithmetician. His problem is to help millions of people to better understand the common denominator into which their own experiences all divide.

TO most of us a smile is a means to cheer the people with whom we daily come in contact; or to lighten our own burdens. But in Hollywood, the smile has a market value. A smile is a money-maker. "Why Smiles Make You Happy" is the title of an article by Virginia Woods in SCREENLAND for February. The experience of everyone will divide into this "common denominator."

WHO is "the most beautiful star in the world?" Penrhyn Stanlaws, who contributed "What's Wrong With Our Hollywood Women?" in this issue, is one of America's most noted connoisseurs of feminine beauty. Get SCREENLAND for February and learn if your ideals agree with Director Stanlaws' concluding article.

HAVE you ever realized that movie stars have *changed the* faces of thousands, maybe tens of thousands, of young men in this and in other countries? Let us consider Wallace Reid's rambling facial features. He has accomplished something which a corps of skilled surgeons might have taken years and years to accomplish. He began the "eyebrow craze." Now, every modern young man, to be in vogue, must manipulate an eyebrow like a cat's whiskers.

What Would YOU

Do If You Were a Movie Censor

?

Paramount photo.

"When Is Nudity Immodest?"

is a frank discussion of the foibles of modern convention applied to the motion picture screen. You will delight in this latest article from the unsparing pen of Alma Whitaker in

Screenland for *February*

Out January First

"THE Secrets of Hollywood Telephones" will give you a glimpse of a phase of movie life that you never have read before. This is SCREENLAND's aim in every issue—to abandon the jaded subjects that have for so long obscured the wealth of intensely intriguing thoughts of the studios and the strange race that lives in this play world.

ARE movie actors gradually going blind with "Kleig eyes," an affliction caused by the searing glare from powerful electric lighting? Are movie butlers taken seriously by *real* butlers? And did you know that "bad" films prove that most people are "good"? These are some more interesting subjects that you will find in SCREENLAND for February. Watch for the red cover.

NEW exposes in "Monkey Gland Movies," which attracted comment from many who read last month's issue, will appear in SCREENLAND for February. It will save you quarters and disappointments to learn how you may discern a "warmed-over" photoplay.

THE type of films selected for exportation, for some strange reason, are ones which do us no credit as a nation. In foreign lands, American scenes of extravagant profligacy are taken as a criterion of the tastes of our moneyed classes. Gambling-hell, two-gun westerns are taken as a faithful portraiture of life in California. Our sex stuff dramas are considered American social behavior.

AND why not? Since we make the films, we may naturally be suspected of presenting ourselves and our tastes as they really are. But no nation could be as bad or as silly as many of our films would imply. It would be an advantage to prove this to a foreign nation once in a while.

Are Hollywood Scenario Writers Lucky?

(*Continued from Page 47*)

Lengel practiced law in Kansas City.

Clayton Hamilton was an instructor at Columbia University and is the author of several books relating to the drama, although of not so many as have been written by his old chief, Brander Matthews. Hettie Grey Baker has handled many of their books. She was once a librarian. Ella Stuart Carson intended to become a school teacher, but changed her mind. Winifred Dunn, the author of *The Sinless Child of Sin,* is a daughter of W. E. Gladstone's old secretary.

Eugene Mullin was once in the mining business, and John Lynch, who was educated at Georgetown and at Cornell, once managed theatres. Edmund Goulding was on the stage in the company of the actor-manager, Sir Herbert Beerbohm Tree, whose objection to pictures was that the camera made so much noise that he could not keep his mind on his acting. Rudolph De Cordova, who writes scenarios with his wife, Alicia Ramsey, was born in England, where he was an actor before coming to this country. Harvey Gates comes from Hawaii. J. G. Hawkes passed that way while en route to fight in the Philippines, where one of his brother officers was Edward Lenhart.

FINDING no other way to get into the pictures, Sarah Mason learned stenography, but it was not long before she was sending instead of receiving dictation. She is the wife of Victor Heerman, a director. Adele Buffington was treasurer in several moving picture theatres before she began to write for the screen. Mildred Considine attended the Academy of Fine Arts in Chicago, and Sada Cowan was educated in France.

Beulah Marie Dix wrote ten novels before she figured out that a scenario does not have to contain one hundred thousand words to be a profitable product, and Julian Lamothe prepared for a career of writing by attending a school of oratory in New Orleans. Raymond Griffith learned a lot with Barnum and Bailey's circus. Paul Sloane studied in the School of Journalism at the University of the City of New York, where they have that Hall of Fame that Edgar Allan Poe

(*Continued on page 66*)

He Sold Two Stories The First Year

THIS sentence from J. Leo Meehan's letter to the Palmer Photoplay Corporation, tells the whole story:

"Within one year I have been able to abandon a routine life that provided me with a meal ticket and a few other incidentals for the infinitely more fascinating creative work of the photoplaywright."

J. Leo Meehan

But it would not be fair to you to end the story there. It is interesting to know that this young man in an underpaid job was able to sell two photoplays and attach himself to a big producer's studio in one year; that a short time ago he was retained by Gene Stratton Porter to dramatize her novels for the screen. But if you have ever said, or felt like saying, as you left the theatre, "Why, I could write a better story than that," you want to know just how Mr. Meehan proceeded to become a successful photoplaywright in one short year.

He Tested Himself

DOUBTFUL, but "willing to be shown," as he expressed it, Mr. Meehan proved conclusively to himself and to us that he had undeveloped talent. The rest was a simple matter of training. The Palmer Course and Service merely taught him how to use, for screen purposes, the natural story-telling ability which we discovered in him.

We Offer $1000 and Royalties

THOUGH we are daily discovering among men and women in every walk of life, new screen writers, like Mr. Meehan, we continue this nation-wide search, because the demands for good screen stories are far from being filled.

We are now offering $1000 and royalties to new writers trained in our Educational Department whose stories are acceptable for our productions. This is the first time that new writers and photoplaywrights have had the opportunity to share in the success of screen stories of their own creation.

One hundred and sixty companies in Los Angeles alone are searching for better screen stories, offering from $500 to $2000 for each one that is acceptable. Yet their demands are not filled. Our Sales Department, the biggest single outlet for film plays, cannot begin to supply the needs of producers.

One Way to Know About Yourself

THE Palmer Test Questionnaire, intensely interesting in itself, has many times proved its usefulness in discovering in men and women the ability to write screen stories.

Among those whom we have recently discovered, developed, and whose stories have been accepted are a California school teacher, a New York society matron, a Pennsylvania newspaper man, an under paid office man in Utah, and others.

Still others, men and women of all ages, are enrolled, not because they want to become professional screen writers, but because they realize that Creative Imagination, properly developed, is the power which lifts those who have it to lofty heights in any field of endeavor and they appreciate the opportunities for training presented through this new channel.

You may have this same ability. It is for you to decide whether these opportunities are attractive enough to make you want to test yourself, free. It costs nothing and involves no obligation.

All you do is to send the coupon for the Palmer Test Questionnaire, answer the questions asked and return it to us. We will tell you frankly and sincerely what your answers show. Your answers are confidential, of course. If you prove that you are endowed with creative imagination, we will send you further information relative to the Palmer Course and Service. If not, we will tell you so courteously.

The Chance is Yours You Must Decide

KNOWING as you do the rich rewards, can you afford to pass this opportunity to test yourself? It costs nothing—no obligation.

And if you are endowed with creative imagination a simple matter of training will prepare you for photoplay writing, for many other highly paid positions in the film producing field which now await properly trained men and women, or for higher places in some other lines of endeavor.

Send the coupon. Make this intensely interesting test. Know if you are wasting these hidden talents which bring rich rewards in any field of endeavor.

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ARE HOLLYWOOD SCENARIO WRITERS LUCKY?

(*Continued from Page 65*)

had such a hard time getting into. Jean Havez is from Poe's old town, Baltimore, but instead of writing *The Raven* Mr. Havez wrote the song *Everybody Works But Father*. He has written a great deal of stage material, as has Frank X. Finnegan.

H. Thompson Rich, an alumnus of Dartmouth, the college for which Daniel Webster once spoke a few kind words, was a teacher, and then the editor of the Forum Magazine. E. Stanley Olmstead was an associate editor of McClure's, Douglas Doty of the Century, Sonia Levein and Henry Albert Phillips of the Metropolitan, Harry Durant of Munsey's, Eric Howard of the same, and Gilson Willets toured the world in quest of material for magazine articles.

WALTER WOODS managed stock companies in seven cities, and A. B. Barringer, with whom he wrote *One Glorious Day*, was a newspaper man in Florida. Lloyd Lonergan was educated at the United States Naval Academy and Albert Shelby LeVino at Bucknell, another distinguished alumnus of which is Christopher Matthewson, the baseball pitcher. Will M. Ritchey went to college at Wooster, Ohio, and published a newspaper for twelve years before he turned his attention to scenarios. Helen Starr attended Stanford, as did Myron Stearns, Julian Josephson and Charles Kenyon. The last named wrote *Kindling*, a stage play in which Margaret Illington had the greatest success of her career.

But more widely known than *Kindling* was *In Old Kentucky*, which was written for the stage by Charles T. Dazey, who was a student at Harvard many years before Agnes Christine Johnston, now his daughter-in-law, went there to learn playwriting in the Workshop course. The younger Dazey, Frank, is also a scenario writer.

The elder Dazey has written many scenarios, as has another playwright, Philip Bartholomae, some of whose stage plays were *Over Night*, *Little Miss Brown* and *Very Good, Eddie*. Douglas Bronston was a press agent and at one time general manager for Rev. Thomas Dixon, whose novel *The Clansman* furnished the basis of *The Birth of a Nation*. Fred Chapin wrote plays instead of writing about them. His musical comedy *The Storks* was a success many years ago. Alvin Neitz was on the stage in burlesque.

Fred Buckley, who once edited Uncle Sam's Magazine and for Guy Empey acted in the same capacity that Douglas Bronston did for the Rev. Thomas Dixon, was born in Ireland, as was Walter McNamara, whose *Traffic in Souls* was one of the biggest money-makers the pictures have seen. One of its managers was John B. Ritchie, now scenario editor for Thomas H. Ince and once manager of the lecture tours of Mark Twain and other celebrities.

George Proctor is a Yale man who once edited a moving picture magazine, and H. H. Van Loan was in charge of the first moving-picture department to appear in a New York daily newspaper. It does not seem possible, does it, that the daily newspapers did not pay any attention to moving pictures before 1914? Rex Taylor was an insurance agent, and Finis Fox, then a newspaper editor, was a member of the state legislature of Oklahoma. Edwin Hesser could have got a lot of material for his picture *Virtuous Men* had he been a lawmaker. As it was, he had to depend upon information he had gathered while a newspaper man, a soldier, and manager of the Boston Opera Company.

MARK REARDON, a lawyer, who was a first lieutenant in the A. E. F., and Francis Paget, Lieutenant Paget in the British Army, fought under Kitchener and in the Boer War was in Ian Hamilton's column. With that experience behind him he began to write scenarios for Louise Glaum.

Lewis Allen Browne, once a reporter, wrote the stage play *Please Get Married*, and Frank Carpenter, also a reporter, wrote novels, as did Edfrid Bingham, who for seven years was in the Paris office of the New York Herald. Frank Condon is a well-known short-story writer, and Ruth Ashe Miller collaborated on novels and stories with the late John Fleming Wilson. John

(*Continued on Page 68*)

Do *YOU* Do Any of These Embarrassing Things?

The man in this picture has reason to be ill at ease. He has attended an informal dinner in conventional full dress. The Book of Etiquette would have told him how to interpret the word "informal" on the invitation—and would have revealed to him important things to know regarding an informal social function. The Book of Etiquette tells you what to wear on all occasions.

His friend has just introduced him to the young woman. Instead of waiting for her to offer her hand and make the acknowledgment, he has extended his hand first and mumbled confusedly something about being "Glad to meet you." By telling you how to make and acknowledge introductions, the Book of Etiquette prevents a great many embarrassing blunders.

She has just signed her name in the hotel register, and glanced at the names above. She sees, in these other signatures, that she has made a mistake—that she has registered incorrectly. Mistakes such as these can often be very embarrassing indeed. The Book of Etiquette prevents them, as it covers the whole subject of hotel etiquette completely and authoritatively.

Without realizing his mistake, the man in this picture has followed the head waiter, preceding the young woman. It is the wrong order of precedence, and he discovers it to his embarrassment only when he notices the entrance of another couple. The Book of Etiquette tells you about the mistakes that might be made, when entering the theatre, the street car, the drawing room. And it tells you how to avoid these humiliating blunders.

Every one knows that table manners are an index to breeding. The man in this picture has taken olives with a fork, and has just realized his error, as the others have taken them with their fingers. Too bad he didn't refer to his Book of Etiquette! It tells all about table manners—how to eat corn on the cob, lettuce, asparagus, frozen pudding.

The gentleman at the right does not know how to dance. Instead of doing what he should, under the circumstances, he is making himself conspicuous by standing alone while the others dance. The Book of Etiquette would have told him how to avoid this embarrassment—and would have told him also the complete etiquette of the dance and of dancing. It is a most fascinating chapter.

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Are Hollywood Scenario Writers Lucky?

(*Continued from page 66*)

Russell, another reporter, is the son of the widely known writer, Charles Edward Russell, and Louis Stevens was a protege of Jack London. Jack Strumwasser could have helped him with his English, for Jack was a school teacher before he began to write scenarios for Fox.

Byron Morgan is from Missouri, a state which has produced almost as many writers as has Indiana. Dorothy Yost comes from Missouri, as does George Hively, while L. V. Jefferson, one of the old guard of scenario writers, also is a native of that state and was a stock broker before he left the tape for the typewriter. He did not begin to write as early as Hal Hoadley, who at fourteen was a newspaper reporter.

OLGA PRINTZLAU is from Philadelphia, and Doris Schroeder from Brooklyn. They and Frances Guihan, another Missourian, are only a few of the many women scenario writers who are as good-looking as the stars for whom they write.

Phil Hurn studied art at the Art Institute in Chicago and right now can draw lions that are almost as lifelike as the celebrated lions of his old teacher Lorado Taft. Wycliffe Hill, author of the book *Ten Million Photoplay Plots*, has used a few of his collections in the scenarios he has written. Jack Jevne was an actor and once played with Annie Kiskadden, whose daughter, Maude Adams, has been quite successful on the stage.

George Bronson Howard, whose play *The Only Law*, written in collaboration with Wilson Mizner, who now writes scenarios, started the epidemic of crook plays a few years ago, was born in Howard County, Md., and at one time was in the service of the Chinese Imperial Government at Canton. Robert McLaughlin, who lives in Cleveland, Ohio, also is the author of several stage plays, while Charles A. Logue wrote short stories before writing scenarios. He was born in Boston, educated at Boston College, and when he went to Porto Rico to make pictures did not find the heat oppressive. He had been a war correspondent in Mexico, where the days are considerably warmer than they are in Toronto,

(*Continued on page 70*)

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ARE HOLLYWOOD SCENARIO WRITERS LUCKY?

(Continued from page 68)

which city is the birthplace of Scott Darling.

KENNETH DAVENPORT, who with William Parker wrote *The Nut* for Douglas Fairbanks, was once an actor. He played with Wilton Lackaye in *The Pit,* which was written by Channing Pollock, some of whose work appears on the screen and who, quaintly enough, calls his residence on Long Island "The Parsonage." Channing Pollock's wife wrote *Baby Mine* and other comedies. Another young woman who has written both for the stage and the screen is Jane Murfin, who comes from Detroit. William Parker was born in Walla Walla, Wash., and was a newspaper reporter before he began to write scenarios. He once worked for Jesse D. Hampton, where one of his colleagues was Fred Myton. Myton's home town is Garden City, Kansas. Walla Walla, Wash., and Garden City, Kan. Some towns.

George Rolands once played in *Peter Pan,* although there are some music-loving scenario writers who would have preferred to have had Lee Royal's job. He was with *The Merry Widow.*

RICHARD BARRY formerly was on the staff of Collier's Weekly, and Edward Montagne was on the staffs of several daily newspapers in New York. He has written more than three hundred scenarios, and Charles Uhlrich, who has traveled extensively in South America, has written almost as many plays for the professional and amateur stage. He has acted in some of them.

Louis Sherwin, who was born in England, was for eight years the dramatic editor of the New York Globe. Roy Somerville, who was born in New Orleans, had a long career in the newspaper business before going into pictures. R. Cecil Smith, who was born in Parkersburg, West Va., had none at all, he having been a juvenile and character actor and a theatrical manager before invading what the people in Louis Sherwin's home town call "the cinema."

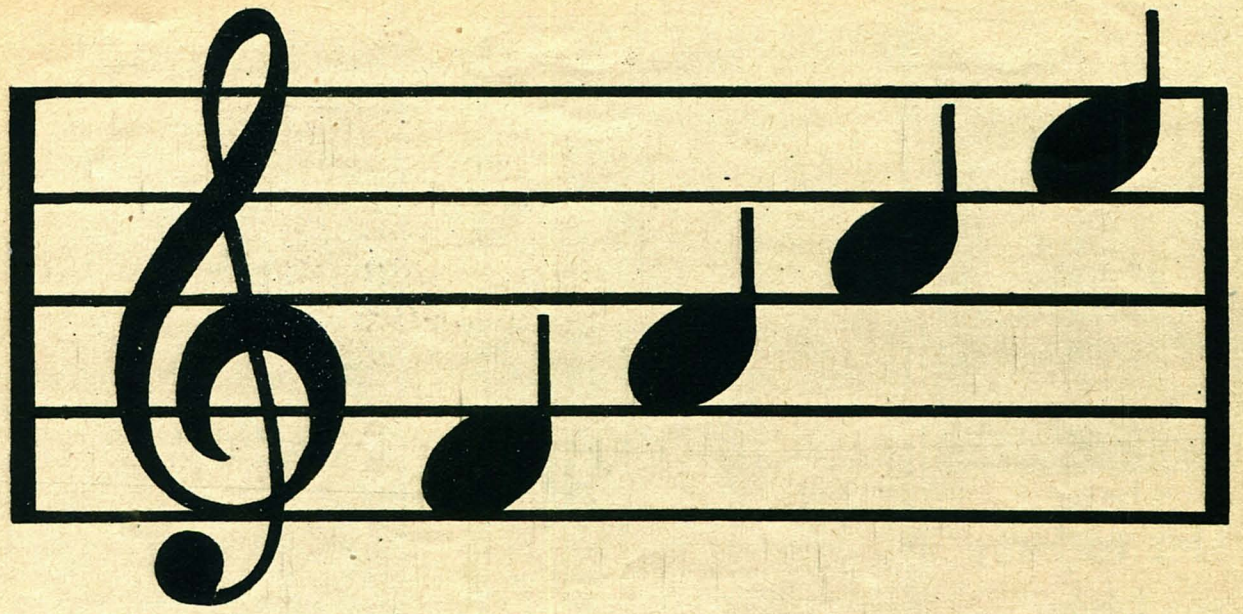
Charles Everard Whittaker was educated in New College, Oxford, and was a writer for magazines. T. Shelley Sutton—Shelley is a good name for a writer, isn't it?—was a writer for newspapers for eighteen years. Albert Payson Terhune, who was educated at Columbia and in Paris, Geneva and Florence, writes for the magazines and once played in a picture called *The Love Defender.*

William Lord Wright went to only one institution of learning—the Ohio Northern University. James Serpico went to school in Italy, and Vernon Hoagland to the Colorado School of Mines. Frederick Henry Smith, a native of New York, was educated abroad.

Maibelle Heickes Justice, who was active in war work abroad, as were Mary Ashe Miller, Hope Loring and other scenario writers, was born in Indiana, Eleanor Flori, in Canada, and Catherine Carr in Texas. She was a writer of short stories, and Rosalie Ashton was a reporter in New York. Marian Ainslee did not get that far east, but was a reporter in St. Louis and in Kansas City. Kathryne Stuart went to school at Columbia and became a reporter in New York. Arthur Zellner, who went to school at the University of Louisiana, was a reporter in southern cities. Lois Zellner comes from Macon, Ga., and Viola Clark from Omaha, Neb. She was educated at Mills College and at the University of Chicago.

WILLIAM E. WING came all the way from Maine to California, where he was in the newspaper business before the studio attracted him. Rita Weiman was a short story writer and author of the play *The Acquittal.* Lucien Hubbard was a reporter in New York, and Tom Fallon was an actor. Sam Taylor comes from Fordham University, and H. M. Walker, another Harold Lloyd, author, and a pupil of the late Charles E. Van Loan, was a good sporting editor. Daniel Whitcomb was a reporter and so was Jules Furthman.

In the matter of experience, education and training for writing they stack up pretty well, don't they? Certainly those who would like to replace them will have to show as much or more.



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YOU know how easy it is to put letters together and form words, once you have learned the alphabet. Playing a musical instrument is not very much different. Once you learn the notes, playing melodies on the mandolin, piano or violin is simply a matter of putting the notes together correctly.

The first note shown above is F. Whether you are singing from notes, playing the piano or banjo or any other musical instrument, that note in the first space is always F. The four notes indicated are F, A, C, E, easy to remember because they spell the word "face." Certain strings on the mandolin, certain keys on the piano, represent these same notes—and once you learn them, playing melodies on the instrument is largely a matter of following the notes.

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So This *Is* Hollywood!

(*Continued from Page 63*)

not supposed to tell such things about the stars, you know Then there are other famous folks who live in that celebrated little house during their working days. That delicious little devil, Viola Dana, makes a lot of noise in Hollywood in that car of hers. Then there's Billy Dove, that utterly indescribable morsel of adorable feminine angel cake, which those wise folks out there in the business office stole away from Mr. Zeigfeld in New York and carefully imported to Hollywood. Each day now she's making-up in her dressing room for Irvin Willat's production of *All the Brothers Were Valiant,* and Lon Chaney has a dressing room there, too, now, for he's doing a heavy in the same picture, and William V. Mong, Robert McKim and Malcolm MacGregor are also donning their paint at the Metro studio these days, to play in that picture.

THEN, oh then, we *must* mention that very exclusive dressing room at the far, far end, with large letters above the door to the effect that one Signor Bull Montana sometimes hangs out there when he is preparing to work in *They Call It Dancing,* which has just started. "De Bool," as they love to call him when he referees wrestling matches at the Legion arena, has his dressing room painted in bright red. It is gossip that there is a clause in his contract demanding that his dressing room be finished in that color. We asked Bull, but he told us it was none of our business, anyway; so there you are.

Right back of the dressing rooms you see a long, high building, and there we have the indoor stages, where the blue-white flash and gleam of the Kleig bathes in ghastly color the players who are filming *Quincy Adams Sawyer,* and you can find beauteous Blanche Sweet lounging in a chair, watching Barbara LaMarr emote. Or again, at the other end, they are working on Willard Mack's sketch, *Your Friend and Mine.* Very soon, too, Jesse D. Hampton will be filming Rex Beach's *The Spoilers* on the big stage, having rented space from Metro.

OH, and then, we forgot. Between the office building and the dressing rooms you see that little plot of garden. Those are the Japanese gardens which aren't the least bit spoofy and remain put. Whenever they want to go to Japan they just go out into the backyard. We're glad we remembered to mention those gardens, because Metro's awfully proud of them.

Then, to the left of the stages, you see the property rooms and the wardrobe departments, where there are dummies and bogus dead men and live men and startling creatures of all sorts scattered about. In the next long room there are some stages too, and then the carpentering department, where they can do anything that needs to be done, and a complete furniture factory where they manufacture all prop furniture instead of sending away down town to hire it. That's a handy thing about Metro, there is not one item needed in the making of a set that cannot be made in the big factories on the grounds. Some director says he wants something and they make it for him. In that same building is the plaster department where they make models and all that. Then 'way, 'way beyond that, across the street, are storeyards, and a big lot where they sometimes shoot scenes if they feel inclined that way. Too, we must mention Metro's electrical plant, housed in a corner of that first large building. It's one of the most complete and powerful to be found. In that same corner of the building they have three projection rooms for reeling off finished pictures to see what the director did to it. One of these is all fitted out like a miniature theatre, plush cushions and all. They call it the "Boss's Room." They have a machine shop, too, and a force of expert workmen that can apparently make anything or do anything that can be done in that line.

NOW going to the far corner of the lot we hop across Cahuenga avenue, which splits the Metro studio property in half. In the far corner, which marks the furthermost boundary of the studio, we see two tall towers. Rex Ingram used those in filming *The Prisoner of Zenda,* and it is the castle where the film prisoner was incarcerated. Then, in the corner, this way from the castle sets, is another set used

(*Continued on Page 78*)

How to Recognize a Cave Man

(*Continued from Page 34*)

nose and, therefore, is grasping and makes an admirable politician or screen-villain. Women's round-tipped, *retroussé* noses indicate a love of luxury and disinclination to work, proving that their possessors are cut out for cinema stars.

The villain sticks to his business, is not easily deflected from his purpose as is the weak hero; this, of course, results from his Bump of Concentrativeness.

The prevalence of the new type of foreign villain may be traced to the growth of Bump No. 1 on our women's heads, tired as they are of their sturdy but undemonstrative American oaks. Owing to the American's greed for wealth that his wife may show-case his prosperity—evidence of his No. 10 Bump—the fiery lover has vaulted to his starlit place in the cinematic sky. Women love riddles, though they despair of solving them and often give them up for rock-bound realities; this crude longing for the unattainable results from too prominent Bumps of Inquisitiveness.

NOAH BEERY has an over-developed Concealment Bump, for, in his screen villaining, he conceals his real identity under a false front. If it weren't for an exaggeration of his Destructive Promontory, Beery would have gone in the real estate business, a lesser form of villainy.

With these few examples, and employing the preceding chart, you may prolong this study indefinitely. Examine the photograph of each screen villain and see if his humane bumps are developing, which indicates his early reformation. You may discover on your favorite hero an unsuspected exaggeration of criminal bumps which predict his assuming more malignant guise as time passes and takes from him his beautiful freshness. Many heroes of today will be the bold bad men of tomorrow; several of our present villains will reform and be shown in the films of five years hence as model fathers. Their bumps alone can foretell their futures; and thus, by locating these seats of instinctive faculties, did Plato, Gall and Spurzheim bestow upon us modern movie fans a great blessing.

Evans photo.

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If you expect to be out when the postman calls, you may enclose $2.00 as your deposit, and your jar will come prepaid, with the same guarantee.

High Life in Hollywood

(*Continued from Page 60*)

Ruth Miller, Miss May McAvoy and Miss Gertrude Olmstead.

The fair maidens who were chosen to meet Mr. Frohman are Miss Carmelita Geraghty, Miss Virginia Fox, Miss Shannon Day Miss Madge Bellamy, Miss Maryon Aye, Miss Helen Ferguson, Miss Kathleen Huntingdon, Miss Julanne Johnston, Miss Pauline Curle, Miss Edith Roberts and Miss Carmel Meyers.

Gloria's Baby Is Hostess

MISS GLORIA SWANSON, now domiciled in her palatial new Beverly Hills home, formerly the King Gillette mansion, staged there recently a party for the wee ones of the sub-kindergarten age, in celebration of the second birthday of Miss Swanson's adorable daughter.

Baby sons and daughters of popular screen idols were guests and were dressed in their best bibs and tuckers, many of which were especially designed for the smart affair. Nurses were also present, each with an eye on her particular pet and applying the tiny bathing suits to those who came prepared to paddle in the swimming pool. An engaging personage of the day was petite Miss Ruth Margaret Nagel, daughter of proud Mr. and Mrs. Conrad Nagel.

At cunningly decorated little tables on the lawn, ice cream, cake and goodies galore were served, all to the tune of a grinding news-reel camera.

Moore Family Reunion

MRS. ROSANNA MOORE, the proud mother of Matt, Owen and Tom, has taken a house in Hollywood and is gathering her wandering boys back into the old nest again. Owen has been in Hollywood for several months, Tom is homeward bound from New York, and Matt is coming from England, where he has been making a series of pictures, to be with his mother and brothers for Christmas dinner.

The Mayos Entertain

AS A BON VOYAGE courtesy to the Sessue Hayakawas and a welcoming home to Mme. Alla Nazimova, Mr. and Mrs. Frank Mayo entertained at dinner in their highly artistic home in Beverly Boulevard.

Another dinner was given by the Mayos for Miss Helen Foxe of New York, who is Mrs. Mayo's cousin.

Mrs. Mayo's distinguished father, Leopold Godowsky, is on a concert tour in the Orient in company with Mrs. Godowsky and Leopold, Jr.

Robin Hood Opens Theatre

ONE of the most brilliant opening nights in Hollywood's young life was marked by the world premiere of Douglas Fairbanks in *Robin Hood* at Hollywood's magnificent new Egyptian picture house on the boulevard—completed just in the nick of time.

The edifice is a thing of beauty, and the open foyer, leading back from the boulevard to the great pillars of a hundred or more painted Egyptian characters, at the theatre entrance, was a pageant of high society and important film folk.

Douglas Fairbanks and Mary Pickford were not in attendance, having left Hollywood for New York to attend the eastern premiere of *Robin Hood* at the Lyric Theatre. They are to return by way of Cuba and Mexico.

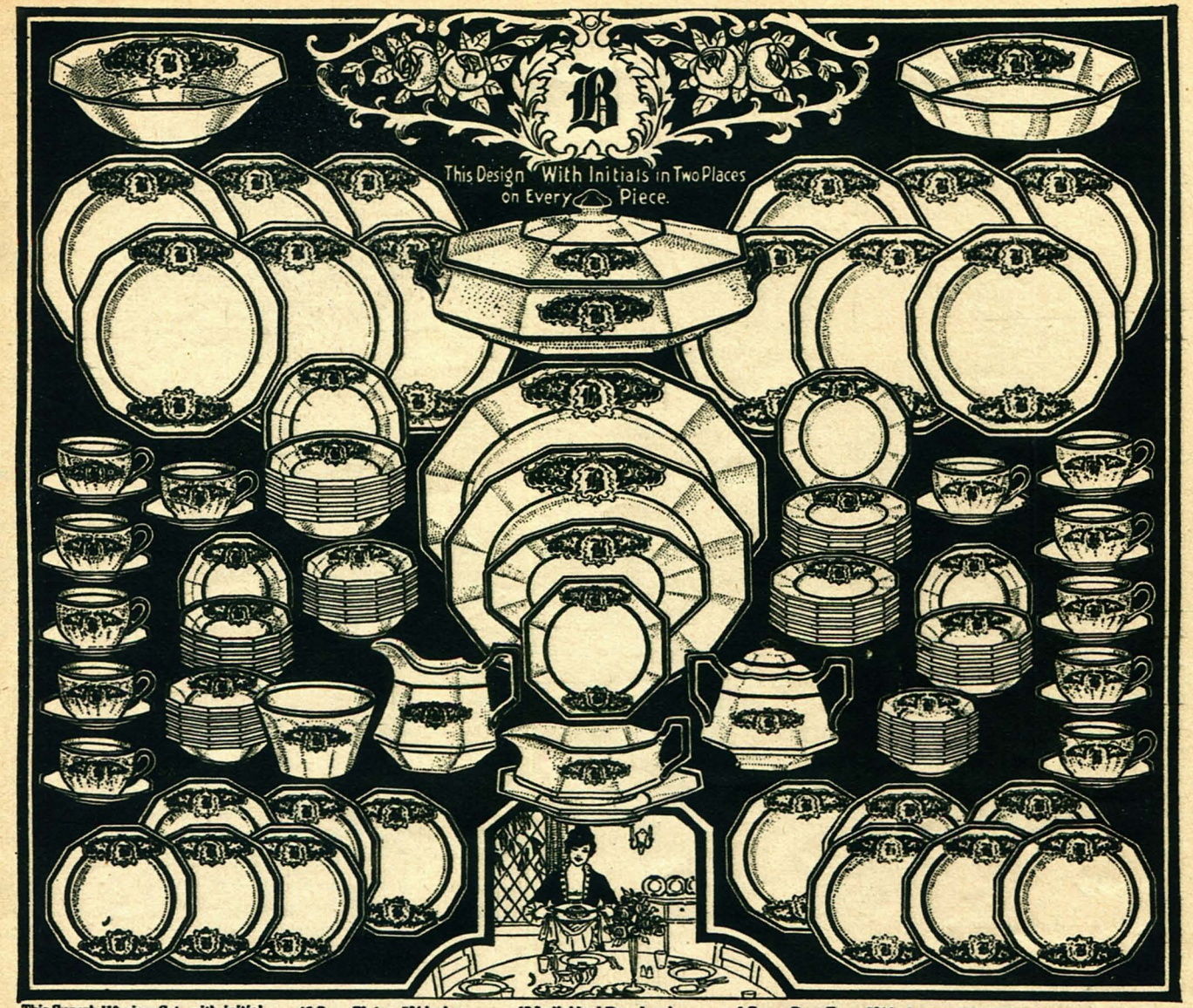
Swimming Pool Parties

MY DEAR, what perfectly thrilling times they do have, these flapperesque debutante stars who call their coterie "Our Club," and include Lois Wilson, Mildred Davis, May McAvoy, Patsy Ruth Miller, Mrs. Lloyd Hughes (Gloria Hope), Helen Ferguson, Vola Vale, Lillian Rich, Gertrude Olmstead, Edna Murphy, Virginia Fox and Claire Adams. One of their favorite diversions has been the series of swims at the private pools where they have been guests.

Mme. Alla Nazimova was hostess recently at such an affair in the perfectly appointed pool of her home at 8088 Sunset Boulevard.

Another party was given for the girls in Mr. and Mrs. Charlie Ray's home in Beverly Hills, where feminine souls revel in the dainty dressing rooms designed by piquant little Mrs. Ray.

Then there was the party to which Harold Lloyd asked Mildred to invite the "Our Club" girls to be his guests.



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12 Fruit Dishes—5¾ inches
12 Individual Bread and Butter Plates, 6¼ inches
1 Platter, 13½ inches
1 Platter, 11¾ inches
1 Celery Dish, 8¾ inches
1 Sauce Boat Tray, 7¾ inches
1 Butter Plate, 6 inches
1 Vegetable Dish, 10½ inches with lid (2 pieces)
1 Deep Bowl, 8¾ inches
1 Oval Baker, 9 inches
1 Small Deep Bowl, 5 inches
1 Gravy Boat, 7¼ inches
1 Creamer
1 Sugar Bowl with cover (2 pieces)

$1 Brings this 110-Piece Gold Decorated Martha Washington Dinner Set

Send only $1 and we ship the full set—110 pieces in all. Use it 30 days. Then if you are not so delighted that you would not part with these superb, gold decorated dishes, return them and we will refund your $1 and pay transportation charges both ways. If you keep them, **take nearly a year to pay** on easy terms.

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Wonderful artistic effect is given not only by the new and attractive shape of every dish, but by the wreath and the rich design surrounding the initial. Your initial with these superb decorations of scrolls, leaves and roses in natural colors, put on by special fired process, appears in 2 places on every piece. As handsome as enameling you see on fine jewelry.

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Is the husband or wife to blame for the tragedy of too many children?

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THOUSANDS upon thousands of women today marry with the bloom of youth upon their cheeks. A few years of married life rub the bloom off. Children come, too many. And instead of the energetic, healthy girl we have a tired and bedragged young-old woman. Why do women allow marriage, the holy thing, to work this wicked transformation?

MARGARET SANGER, the acknowledged world leader of the Birth Control movement and President of the American Birth Control League, has the answer for this most momentous problem of womankind. Every married woman knows only too well the tragedies resulting from ignorance of birth control.

Why should a woman sacrifice her love-life — a possession she otherwise uses every resource to keep? Why does she give birth to a rapid succession of children, if she has neither the means to provide for them nor the physical strength properly to care for them?

In her daring and startling book Margaret Sanger gives to the women of the world the knowledge she dared to print — the knowledge for which she faced jail and fought through every court to establish as woman's inalienable right to know.

"In Woman and the New Race" she shows how woman can and will rise above the forces that, in too many cases, have ruined her beauty through the ages—that still drag her down today — that wreck her mental and physical strength—that disqualify her for society, for self-improvement—that finally shut her out from the thing she cherishes most: her husband's love.

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Partial List of Contents

- *Woman's error and her Debt.
- Two Classes of Women.
- Cries of Despair.
- *When Should a Woman Avoid Having Children?
- Birth Control—A Parent's Problem or Woman's.
- *Continence—Is it Practicable or Desirable?
- *Are Preventive Means Certain?
- *Contraceptives or Abortion?
- Women and the New Morality.
- Legislating Woman's Morals.
- Why Not Birth Control Clinics in America?
- Progress We Have Made.

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Mysterious Ways *of the* Beauty Glutton

By Anne Austin

One great star enters a beauty parlor by the side door and as silently departs after regular periodic visits for a "henna pack." Mary Miles Minter gives the manicure girl a lesson in care of the nails. By accident, Betty Compson stumbled upon the secret of hair that sparkles before the camera. Norma Talmadge reveals the secret that her street dresses are home-made. Another famous blonde leading lady wears a wig and a celebrated screen villain is adorned by a bright red toupee. These are some of the ludicrous truths uncovered by this unusual article in—

SCREENLAND *for* FEBRUARY

out January first

Twenty big feature stories—things about the movies you have never read before. Don't miss Screenland for February.

Hollywood—*the* City *of* Beautiful Girls

(*Continued from Page 29*)

sell her virtue or any other talent or charm she may have to offer. The chances are that even the extras are the sisters and nieces and cousins of reigning stars, or the relatives of the directors and cameramen, of publicity men and newspaper critics, and unless the little belle of Red Gap has some very special sort of a pull, just mere beauty and talent are unlikely to prove the *open sesame.*

You see, she isn't just up against entrenched dynasties, she isn't just up against relations and favoritism, but she is up against the competition of the belles of Red Gap from everywhere on the face of the globe—and about the only thing she is *not* up against is that too-too-covetous admiration of the influential male whom she suspects of wishing to seduce her ere fame shall be hers. In fact, there is nothing of which that young person is so poignantly aware after she has been in Hollywood a few days as the fact that masculinity in this part of the world is completely immune from excitability about pretty women. He is much more likely to hunt up and marry an interesting homely one. *Hollywood is probably the only spot on God's earth where the homely woman comes into her own.* She is so pleasantly rare, so delightfully "different," so piquantly unusual.

YOU have heard people say how the everlasting sunshine palls in those parts of the earth where clouds and rain are rare. Well, that is just how it is with Beauty in Southern California — where they say a rain storm is worth a million dollars a drip and give it big headlines in the newspapers, where they beg of you to gaze aloft at the snow-capped mountains and go hence for their vacations to escape the persistent comfortable warmth.

Your New Yorker man may wax unctious about some young beauty in his employ, your Chicago man may wink with sly bragfulness about some pretty housemaid or store clerk, your Philadelphia male may exact envy for his babe's pretty nursemaid, but your Hollywood man will, metaphorically, grapple a mature and homely female to his breast as the arch-treasure, *sans* beauty, and *sans* movie aspirations—God bless her safe and sane unloveliness.

Magnetic Clay Makes Bad Complexions Good in 30 Minutes

Marvelous Discovery Instantly Draws Out Every Blemish and Impurity—Revealing a Wonderfully Clear and Beautiful Skin

HOW would you like an entirely new complexion—a complexion radiant with the fresh coloring of youth—smooth and firm as a child's—and free from even the slightest trace of unsightly blemishes?

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It seems almost unbelievable. Yet in just 30 minutes by your watch, tired lines, enlarged pores, sallowness — all vanish. Blackheads and pimpleheads are lifted right away. Hidden beauty that you never dreamed you possessed is brought to the surface.

How Are These "Miracles" Performed?

The explanation is really very simple. The face contains millions of tiny pores. It is through these pores that impurities are expelled. But when dust, bits of dead skin, and other accumulations clog up these tiny openings, the impurities cannot escape. They remain in the skin—and soon pimples, blackheads and other embarrassing blemishes make their appearance.

But once you remove the dead scales on the surface—once you remove the blemishes beneath the surface—your complexion is left soft and smooth, tingling with the freshness of youth and beauty. For under the poorest complexion—under the most unsightly skin—there is exquisite beauty!

Up to now it was almost impossible to completely remove these harmful accumulations beneath the skin. Soap and water cleaned only the surface. Massage offered only temporary help, and caused wrinkles.

Now, however, after years of research and experiment, Science has found the one positive, natural way of relieving clogged pores *at once.*

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Allow Domino Complexion Clay to remain for 30 minutes. You may read or sew, or go about your household duties. All the while you feel the wonderful clay gently absorbing the blemishes. Then soften the clay with a warm towel. As it rolls off every scale of dead skin, every harmful impurity, every blemish, comes with it. A hidden beauty will be revealed. Beneath the old complexion will be disclosed an entirely new one—soft, clear, fresh, with a new smooth texture and glowing youthful bloom.

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Mrs. A. B. Scott,
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I am perfectly satisfied with your Domino Complexion Clay. It is just wonderful. I wish to be a regular customer; also my friends, as they are so surprised with the results.

Miss Rose Dunaway,
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In order to enable every one to test this wonderful new preparation we are making a very special introductory offer. You need not send a penny in advance. Merely mail the coupon below and we will send you a freshly compounded jar of Domino Complexion Clay in a plain container—no markings to indicate contents. Although it is a $3.50 product you may pay the postman only $1.95 (plus a few cents postage) in full payment.

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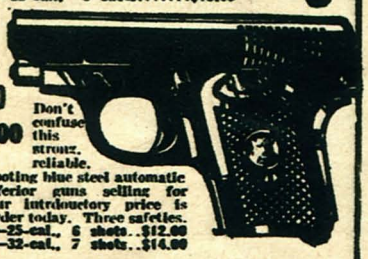

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So This *Is* Hollywood!

(*Continued from page 72*)

in the same picture, and beside it are a number of old sets. Now, hopping across the street, we are in the next lot, the one which is the backyard of the building which we were told was no longer in use. This is Rex Ingram's favorite place to work, and here he mostly likes to work during the day. He says he gets better results at day. There is a medley of old sets scattered about this lot, used in various pictures, and in the center where that very white spot is, several used during the filming of *The Four Horsemen,* including the South American street set, which is said to have been one of the most realistic ever constructed .

Now, in the far right-hand corner, right back of the low entrance building, is one of the stock sets of the studio. A wide, paved city street, where they bang away whenever they want any such stuff. Both sides of the street are lined with building fronts, on one side residences and on the other shops and stores.

THEN you see the little square building on Cahuenga avenue, right across from the stage building; that is the blacksmith shop and they find lots of use for it. In a low shed right back of it is one of the most interesting exhibits of the Metro plant, the big electric transformer mounted on a specially built truck, and which they speed out to supply power when shooting outside the studio. It is said to be the biggest in captivity, even in Hollywood, with twenty-one speeds, and cost more than $100,000. And that's that, for Metro.

Now, in the lower right-hand corner is another matter altogether. That one square tract with the big barnlike building in the center, is an ice plant. It is there that Buster Keaton, the frozen-faced comedian, manufactures that frigid product which has such a warming effect on the risibilities. In that big studio Buster shoots all his interior stuff, and in the lot immediately back of it most of his exterior stuff. The business offices are in the front building which looks like a bungalow, the prop rooms in the low building directly facing Metro, and the other buildings are supply rooms.

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One Hollywood Night

IT looked like a furrier's fashion show at the premiere of *Robin Hood* in Hollywood the other evening. Premieres in the film capital are very dressy occasions indeed, and ermine wraps are the visible symbols of stardom. Therefore the feminine portion of the audience came swathed in royal furs, glittering with jewels.

The proletariat, that could not or would not part with five dollars to see a movie, thronged the court in front of the theatre to see the stars roll up in their limousines. Of all the lovely ladies that passed in review between a file of soldiers standing at attention, none was lovelier than Enid Bennett, the fair "Maid Marian" of *Robin Hood*. With her husband, Fred Niblo, Miss Bennett graciously posed for the camera men before the floral offerings sent by motion picture colleagues. The opening of a new theatre in Hollywood reminds the onlooker strangely of a snappy, first-class funeral. All that was lacking among the set pieces was a "Gates Ajar."

Gloria Swanson edified the crowd with her new dusky makeup that she brought back with her from Paris. The brown powder and deeply-shaded eyes are very striking and the latest thing from dear Paree, my dears, but it gives an undeniable South Seas appearance. It's getting very dark along Los Angeles' Broadway, too.

Pola Negri is new to Hollywood yet, so her wrap was only mink. Her gorgeous black eyes and olive skin were set off by her favorite headdress—a broad band of cloth-of-gold.

Charlie Chaplin was called upon to make a speech, and was hailed with cheers. He proved his right to them by his speech: "Let's get to the picture." This after an hour of speechifying by other speakers.

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(Signed) *Miss Laura Morse, 271 W. 119th St., New York City.*

Mrs. Denneny before she used the new method. Weight 240 Pounds.

Mrs. Denneny after she used the new method. Weight now 166 pounds and she is still reducing.

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"I weighed 240 pounds when I sent for your course. The first week I lost 10 pounds. My weight is now 166 pounds and I am still reducing. I never felt better in my life than I do now. There is no sign of my former indigestion. And I have a fine complexion now, whereas before I was always bothered with pimples. Formerly I could not walk upstairs without feeling faint. Now I can RUN up. I reduced my bust 7½ inches, my waist 9 inches and my hips 11 inches. I even wear shoes a size smaller. Formerly they were sixes, now they are fives."

(Signed) *Mrs. Mary J. Denneny, 82 W. 9th St., Bayonne, N. J.*

Reaches Normal Weight in 30 Days

E. A. Kettel, prominent in New York newspaper circles, who lost 28 pounds in 30 days.

"For three years I had weighed 168 pounds. I went to a gymnasium and exercised for a month to reduce weight. At the end of the month I had added four more pounds. Then I heard of and sent for your method. That was my lucky day. I found your instructions easy and your menus delightful. I lost 28 pounds in 30 days—8 pounds the very first week. My general health has been greatly benefited, and I have not had one of my former sick headaches since losing my extra flesh." (Signed) *E. A. Kettel, 225 W. 39th St., New York City.*

That is all it will cost you. And you lose your excess flesh through a wonderful new discovery which does not require any starving, exercise, massage, drugs or bitter self-denials or discomforts. Sent on 10 DAYS TRIAL to PROVE that you can lose a pound a day.

"I REDUCED from 175 pounds to 153 pounds (his normal weight) in just two weeks (22 pounds lost in 14 days). Before I started I was flabby and sick, had headaches all the time. I feel wonderful now."

Thus writes Mr. Ben Naddle, a New York business man, located at 102 Fulton Street. His experience is similar to that of many others who have used this new, easy and pleasant way to reduce excess flesh. Miss Kathleen Mullane, stage beauty and famous artist's model, whom a well-known artist called "a most perfect example of American womanhood," writes:

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And now you have this same opportunity to lose every ounce of your excess flesh and gain a wonderful increase in health; at a cost of only $1.97.

Reduce as Fast or as Slowly as You Wish

The rate at which you lose your surplus flesh is absolutely under your own control. If you do not wish to lose flesh as rapidly as a pound a day, you can regulate this natural law so that your loss of flesh will be more gradual. When you have reached your normal weight you can retain it without gaining or losing another pound.

Taking off excess weight by this new method is the easiest thing imaginable. It is absolutely harmless. Almost like magic it brings slender, graceful, supple figures and the most wonderful benefits in health. Weakness, nervousness, indigestion, shortness of breadth, as well as many long-seated organic troubles, are banished. Eyes become brighter, steps more elastic and skin smooth, clear and radiant. Many write that they are positively astounded at losing wrinkles which they had supposed to be ineffaceable!

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Scientists have always realized that there was some natural law on which the whole system of weight control was based. But to discover this "vital law of food" had always baffled them. It remained for Eugene Christian, the world-famous food specialist, to discover the one safe, certain and easily followed method of regaining normal, healthful weight. He discovered that certain foods when eaten together *take off* weight instead of adding to it. Certain combinations caused fat, others *consume* fat. For instance, if you eat certain foods at the same meal they are converted into excess fat. But eat these same foods at different times and they will be converted into blood and muscle. Then the excess fat you already have is used up. There is nothing complicated and nothing hard to understand. It is simply a matter of learning how to combine your food properly and this is easily done.

This method even permits you to eat many delicious foods which you may now be denying yourself. For you can arrange your meals so that these delicacies will no longer be fattening.

10-Days Trial—Send No Money

Eugene Christian has incorporated his remarkable secret of weight control into a course called "Weight Control—the Basis of Health." Lessons one and two show how to reduce slowly; the others show how to reduce more rapidly. To make it possible for every one to profit by his discovery he offers to send the complete course on 10 days' trial to any one sending in the coupon.

If you act quickly you can take advantage of a special reduced price offer that is being made for a short time only. All you need do is to mail the coupon—or write a letter or postcard if you prefer—without sending a penny and the course will be sent you at once, IN PLAIN WRAPPER.

When it arrives pay the postman the special price of only $1.97 (plus the few cents postage) and the course is yours. The regular price of the course is $3.50, but $1.97 is all you have to pay while this special offer is in existence. There are no further payments. But if you are not thoroughly pleased after a 10-day test of this method you may return the course and your money will be refunded instantly. (If more convenient you may remit with the coupon, but this is not necessary.)

See how our liberal guarantee protects you. Either you experience in 10 days such a wonderful reduction in weight and such a wonderful gain in health that you wish to continue this simple, easy, delightful method or else you return the course and your money is refunded without question.

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If you prefer, you may copy wording of coupon in a letter or on a postcard.

Corrective Eating Society, Dept. W-2221
47 West 16th St., New York City

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